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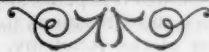
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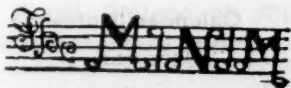
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F. W. RENAUT, SECRETARY.





COMMUNICATIONS to Editor, Items of Local Interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month previous to publication.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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## EDITORIAL.

THIS number of *The Minim* is the first of the new edition, being No. I. of Volume VIII. *The Minim* was first issued on October 1st, 1893, as a Monthly Musical Magazine.

Since that date many changes have been made, and it has increased in circulation over all parts of the world. *The Minim* is localized in several important musical centres; it is the Journal of the Guild of Organists (Incorporated), of which Dr. E. J. Hopkins is the President, and it is a popular Magazine with the musical profession and amateurs. It is largely read in Colleges, Schools, Libraries, and Institutions of all kinds in all parts of the United Kingdom.

The new quarterly *Minim* will be permanently enlarged. The published price is *Twopence*; If delivered by hand or sent by post, *Threepence*. The Annual Subscription is One Shilling, post free to all parts of the world.

The postal rates have greatly hampered *The Minim* of the past. The penny book rate will give us greater freedom, so that we shall be enabled to increase our Advertisement pages. Musical announcements, programmes and supplements may be introduced as insets to a limited extent.

This number contains a copyright song, "Venevil," published at 3/-, one of a set of seven German songs, by Fritz Delius. New and copyright music, sacred or secular, will be given with each number of *The Minim*. Contributions of original articles, reports of Festivals, Concerts, and other matters of Musical interest should be forwarded to the editor of *The Minim*, as soon as possible after the publication of each number.

Professional musicians will find *The Minim* a register of great value, as it reaches all the principal Conductors, Secretaries, and Musical Societies throughout the United Kingdom.

Volume VII. of *The Minim* (1899-1900), bound in cloth 2s. 6d. (Post free 3/-) Any two volumes. except the first, which is out of print, bound in cloth, 4s. (Post free, 4/6.)



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Entries for October-November Examinations close October 13th.

Local Centre and School Theory Papers for 1896-7-8-9, Threepence per set per year, post free (2/- the whole).

The Board gives annually Six Exhibitions, tenable for two years. These Exhibitions are limited to Candidates in the Local Centre Examinations, who are under 20 years of age, and who fulfil certain conditions set forth in each syllabus.

Syllabuses, Forms of Entry, Papers set in previous years, and all information can be obtained from the Central Office.

JAMES MUIR, *Secretary*.

Central Office, 32, Maddox Street, London, W.  
 October, 1900.

#### Calendar Notes.

##### OCTOBER.

1st.—Monday.

The First Number (Volume VIII.) of the New Edition of *The Minim*, as a Quarterly Musical Magazine, Review and Register was produced.

7th, 14th, 21st, 28th.—Sundays.

##### NOVEMBER.

1st.—Thursday.

4th, 11th, 18th, 25th.—Sundays.

##### DECEMBER.

1st.—Saturday.

2nd, 9th, 16th, 23rd, 30th.—Sundays.

25th.—Christmas Day (Tuesday).

31st.—Monday, last day of the year.

##### 1901.—JANUARY.

1st.—Tuesday.

Number Two (Volume VIII.) of the New Edition of *The Minim* will be published.

#### Gold Dust.

Good temper oils the wheels of life.

—:O:—

If you take heed, you will surely speed.

—:O:—

In whatever sphere of life you may be placed always do your best. Remember that nature gives to every time and season some beauties of its own.

—:O:—

Don't sit still and depend too much upon your friends, for of all societies the "help yourself" is the best.—F.

—:O:—

Music is well said to be the speech of angels.

—Carlyle.

—:O:—

The best men in the world are generally the most difficult to know and understand.—F. C. B.

—:O:—

Those that see life in its best sense, grieve most for wasted time.—F. C. B.

—:O:—

He who can tolerate the society of fools can always have company.—F. C. B.

—:O:—

Music is God's best gift to man, the only art of heaven given to earth, the only art of earth that we take to heaven.—Charles W. Landen.

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FRANK POWNALL, Registrar

"Wouldst thou know if a people be well governed, if its laws be good or bad? Examine the music it practices."—*Confucius*.

—:O:—

"I have always loved music, and I would not give away for a great deal the little that I know. I am not at my ease with those who have a contempt for music. Music is like discipline, it makes men sweeter, more virtuous, and wiser. One can be sure of finding the germs of a goodly number of virtues in the hearts of those who love music. But those who have no taste for it, I value as I value a stick or a stone. I contend and I declare it without shame, that after theology, there is no art comparable with music. When natural music is perfected by art, we see as far as we are able, the great and perfect wisdom of God in His fine work of Music."—*Martin Luther*.

### Miss Gertrude Peppercorn.

This talented young pianist is the daughter of Mr. A. D. Peppercorn, the landscape painter. Miss Peppercorn made her *début* at St. James' Hall, London, in November, 1897, having just left the Royal Academy of Music, where she had been studying for nearly six years with great success, under Mr. Tobias Matthay. During that period she won many prizes, exhibitions, &c. Mr. Matthay was Miss Peppercorn's only professor, and to his careful teaching she attributes her success. His kind and sympathetic interest was always a great help and encouragement. The value of Mr. Matthay's teaching, especially his ideas on technique, will be recognised by any one who reads his book on "Tone-production" which will be published shortly.

*The Times*, November 26th, 1898, said of her first recital:—"The clever young pianist, Miss

Gertrude Peppercorn, has lately gained much in distinction and individuality of style, and her recital given in St. James's Hall on Thursday afternoon, was remarkably successful. She played Schumann's "Faschingsschwank aus Wien," with a good deal of brilliance and the right kind of effect, and her reading of Beethoven's Sonata in D minor, from Op. 31, was marked by great intelligence.

A group of pieces by Chopin, some clever trifles by Zarembski, and compositions by Liszt, Mr. Matthay and others, were also played." Following this recital Miss Peppercorn appeared at several large towns, including Glasgow, Eastbourne, Brighton, and the Crystal Palace Saturday afternoon concerts, where she had a splendid success in April, 1898. In February (1900) Berlin was visited, and two pianoforte recitals were given with most gratifying results.

The following criticism appeared in the *Berlin Newste Nachrichten*, February 23rd, 1900:—"Miss Gertrude Peppercorn showed herself at her first Pianoforte Recital to be a pianist who will make herself much spoken of in the future. About 18 years of age, the young lady is so well schooled, both technically and musically, that she satisfies the exacting demands made on a modern pianist, almost completely. Possessing the gift of smooth, richly coloured tone, together with real talent for the instrument, a firmly-guided feeling for style speaks in conjunction with much poetical sympathy for the artistic talent of the young lady. If some sides of her disposition are so far only indicated yet it may be predicted with a reasonable amount of certainty, that the bud will unfold itself as a beautiful flower. I was led to this favourable verdict by much in the F Minor Fantasie, and the A Flat Major Polonaise of Chopin, and the 10th Rhapsodie of Liszt, and the performance of smaller pieces."

Miss Peppercorn is engaged by Mr. Edward Lloyd for his farewell tour this autumn. After Christmas she will again visit Germany, this time giving recitals in Munich, Dresden, Berlin and other musical centres.

On another page will be found a portrait from a photograph by H. S. Mendelssohn, London.

### Notice to Advertisers in "The Minim."

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### Psychical Effects of Music.

BY FREDERICK CHARLES BAKER.

So many, indeed, are the manifestations of the efficacy of music as a potent factor upon our emotional nature, that an attempt to give a series of illustrations and examples would not only be futile, but would also leave us between the Scylla of dulness on the one hand, and the Charybdis of superfluity on the other. Therefore, on assumption that it is well known and accepted that our psychical nature is, more or less, affected by music, it naturally behoves the inquiring mind to ascertain "HOW" the soul is musically affected, and that indeed is to be the subject of our thought here, but it must not be anticipated that an adequate reason will be given as to "WHY" the soul should be so affected by the vibration of matter, for the explanation of that lies more within the domain of psychology than of physics or æsthetics, and could not duly be made clear without first expounding the main principles and theories of psychology itself.

We know that our sense of perception originates from sensation. Sensation itself is the result of external motion that has been conveyed to that part of the brain called the sensorium. Different motions, under different conditions, give different sensations; and the different motions, under different conditions, are conveyed to the sensorium by means of the different senses adapted for them; thus, the

special and peculiar etherial and aerial motion conveyed to the brain by the eye gives the sensation of light; while the special and peculiar aerial motion conveyed to the brain by the ear gives the sensation of sound. By this, we see that we depend upon the possibility of causing a special motion in the sensorium before we can truly say, "we see," or "we hear." Now in the case of sound, it is evident that the corresponding special motion of the brain must always take place when the sensation of sound is produced, as it is an absolute requisite for hearing and discerning sound at all, and may continually take place whether our emotional nature is affected or not. Yet, although this physical motion of the brain may be conceived, it falls far short of giving an adequate idea of "how our SOUL is affected," for to conceive this phenomena it is necessary to consider some of the factors of music that affect our emotional nature, and also to understand somewhat of the relation of our emotional to our psychical nature.

A great factor in music, that affects our emotional nature,—is rhythm; rhythm can practically affect our emotional nature instantaneously. When we speak of emotion, we mean that rise and fall of our inner feelings that are linked with our subtle and inner nature which we call "our soul." Our soul itself, or, more properly speaking, our psychical nature, is so connected with our physical nature, that what affects the one either directly or indirectly affects the other. For instance, if a certain quickening of the blood, as it rushes through the heart, is set up so as to result in what is known as a hurried pulse, our emotion is of an elevating character, and we are known to be "excitable" or "in good spirits"; while, on the other hand, if there is a slackening of the blood through the heart, our emotion falls in character, and we are said to be "low" or "depressed in spirits."

Now when we think of depressive and sad subjects (whether our thoughts are spontaneous or reflex), the emotion itself, resulting from such thoughts, would be the means of causing a slow pulsation of the blood, and we should feel depressed; while, on the other hand (by some external circumstance), our heart pulses might be suddenly quickened again, so as to make us soon feel very elevated in spirits. By this, we see that emotion can affect our heart pulsations, or our heart pulsations can affect our emotion. We, however, are concerned here only with heart pulsations as they affect our emotion, and that, by means of rhythmical music. Rhythm affects our heart pulsations by means of sympathy. It is well known that one vibrating body can influence another body under certain conditions, so as to compel the other body to sympathetically vibrate also. This great law of

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sympathetic vibration between certain bodies, seems to exist also in a way between our physical and psychical natures, for when a rhythmical movement in music takes place, the rhythm—whether of a fast or slow character—compels our heart pulsations to sympathetically go with it, and by reason of the change in our heart pulsations, our emotional feelings are also changed into a lively or mournful character as the case may be. This, then, seems to be ONE of the ways by which our emotional feelings are affected by music.

Two other great factors that seem to affect our psychical nature are melody and harmony. Melody and harmony affect our soul more by means of our aspiring nature, than by our emotional faculties; for while rhythm appeals to our emotional faculties (and even to animals), it seems that melody and harmony can only attract us in the way of our higher senses—such as aspiration, and the like. Man was created in the image of his Creator, and however fallen man may have become, there is still the Divine Spark within him, and that Divine Spark can be kindled accordingly, as man wills or not. When the Divine Spark IS kindled, man then learns to perceive, not only the beauty of holiness, but also the holiness of beauty, and he at once conceives an ideal to which he aspires. We may say then, that melody and harmony affect our higher nature because they present to our minds some idealism, as for instance, a love for the beautiful. Melody and harmony are formed by beauty of proportion. This beauty of proportion—whether perceived by the eye or ear—is so evident throughout the entire universe, that man cannot lack ample opportunities for perceiving the manifestations of its reality. Indeed, this grand principle of order and proportion that is so displayed throughout the universe, fills one—when its grandeur is fully perceived—with thoughts (as Wordsworth says) that are “too deep for tears.”

Modern, as well as ancient philosophers, believe that all things of creation are formed upon proportionate, orderly, and harmonious principles. Dr. Burney has said that, “Harmony is part of Nature,” while Carlyle corroborates this by, “Go deep enough there is music everywhere,” and Pythagoras, who was no mean philosopher, believed that all the planets were so planned as to make celestial harmony, which he called, “The harmony of the spheres.” Whether this is so or not, we cannot say, but we do know that the relative distances of the planets from the sun are in exact and proportionate ratio.

Perhaps we should not be far wrong then, if we said that rhythm is a natural, instinctive, and emotional factor, but that harmony is an intellectual,

aspiring, and spiritual factor. “It is,” as Plato says, “the essence of order, and leads to all that is good, just, and beautiful, of which it is the invisible, but nevertheless dazzling, passionate, and eternal form.” In other words, “it is,” as Carlyle says, “a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into it.”

This beauty in form, order, and proportion, whether conveyed to us as sculpture, architecture, or painting, or as vocal or instrumental music, is intended to arouse in us that admiration for “whatsoever things are lovely and whatsoever things are pure,” which constitutes part of our higher, nobler, and aspiring nature. For the furtherance of this cause, art comes to our aid. Founded on the laws of order itself, art collects beauty in form and proportion, and so, under different arrangements, presents them to our senses that we may be attracted by them, and our eyes may be opened, to perceive the world, as it really is—full of grandeur—flooded with beauty—pervaded with mystery, a mystery which is the manifestation of That Sublime Presence—the Presence of the Eternal, and the Infinite.

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## LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE.

The next HALF-YEARLY LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE (Theoretical) will be held on Saturday, December 15, 1900, on Saturday, June 22, 1901, in the United Kingdom, and on June 8, 1901, in the Colonies. Last days of entry in the United Kingdom being November 15, 1900, and May 22, 1901, respectively. The scheme includes Senior, Intermediate, and Junior Divisions, with an Honours Section and a Pass Section in each Division. Six National Prizes (3 Five Pounds and 3 Three Pounds) are awarded annually after the June Examination.

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The following is a probable list of the Centres, with dates, at which Examinations in Instrumental and Vocal Music will be held during the Session.

In November.	In December.	In January.	In May.	In June.	In June.
Atherstone	Bedford	Edinburgh	Aberdeen	Aberystwyth	(cont.)
Balham	Belfast	Glasgow	Alton	Ashburne	Bangor
Bath	Birmingham	Hawick	Ayr	Bath	Bedford
Bexhill	Blackburn	Merthyr Tydfil	Ballymena	Bath	Birmingham
Bognor	Bodmin		Belfast	Barrow-in-Furness	Blackburn
Bolton	Bradford		Bexhill	Brixton	Blackpool
Bournemouth	Bristol		Bognor	Burnley	Budmin
Brighton	Burnley		Bolton	Bury St. Edmunds	Bradford
Brockley & New Cross	Cambridge		Brecon	Buxton	Brighton
Bury	Carlisle		Brentwood	Chatham	Bromley
Buxton	Chesterfield		Brockley & New Cross	Cheltenham	Cambridge
Cardiff	Croydon	In March and April.	Bury (Lancs.)	Chester	Cardiff
Chatham	Darlington	Bournemouth	Castlereagh	Cleator Moor	Carnarvon
Cheltenham	Dewsbury	Brighton	Carmarthen	Colchester	Croydon
Chester	Doncaster	Brixton	Castlereagh	Darlington	Doncaster
Clitheroe	Dublin	Denbigh	Cleator Moor	Devises	Exeter
Colchester	Ealing	Dover	Dundee	Dulwich & Norwood	Folkestone
Devises	Exeter	Eastbourne	Elgin	Ealing	Gloucester
Dover	Grimsby	Hastings	Falkirk	Edinburgh	Hereford
Dulwich & Norwood	Guildford	Ilfracombe	Greenock	Glasgow	Hull
Gloucester	Halifax	Ipswich	Halifax	Great Yarmouth	Leamington
Great Yarmouth	Hanley	Isle of Man	Haverfordwest	Greenock	Leeds
Harrgate	Huddersfield	London	Huddersfield	Grimaby	Liverpool
Hastings	Hull	Norwich	Inverness	Guildford	London
Isle of Wight	King's Lynn	Oxford	Isle of Wight	Hanley	Lowestoft
Leamington	Leeds	Penzance	Jersey	Harrogate	Margate
Leicester	Liverpool	Plymouth	Lanark	Kendal	Newbury
Lincoln	London	Putney	Lanally	Keswick	Newport (Mon.)
Newport (Mon.)	Manchester	Tiverton	London	Kidderminster	Norwich
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Northampton	Nottingham	Truro	Newcastle-on-Tyne	Lancaster	Preston
Norwich	Preston	Wellingborough	Northwich	Leicester	Ramsgate
Portsmouth	Ramsgate		Peebles	Louth	Reading
Reading	Sheffield		Pembroke Dock	Manchester	St Austell
Rhyl	Shrewsbury		Perth	Newbury	Sleaford
Rochdale	Sunderland		Peterborough	Northampton	Spalding
St. Ives	Surbiton		Portsmouth	Southampton	Stroud
Southampton	Swindon		Rochdale	Southport	Taunton
Southend-on-Sea	West Hartlepool		Scarborough	Stockton-on-Tees	Tenby
Southport	Whitehaven		Sheffield	Surbiton	Waltham Abbey
Stafford	Wrexham		Southend-on-Sea	Swindon	Walthamstow
Stockton			Sunderland	Taunton	Whitby
Swansea			Swansea	Tenby	Weymouth
Taunton			Tenby	Waltham Abbey	Wolverton
Truro			Walthamstow	West Ham	
Tunbridge Wells			Whitby	West Hartlepool	
Walthamstow			Weymouth	Wolverton	
Weston-super-Mare					
York					

The Instrumental and Vocal Examinations will take place at Foreign and Colonial Centres from August to December.

As arrangements are made, other Centres will be added. The dates given are subject to alteration.

Candidates must send name and fee to the Local Secretary at least Twenty-eight days before the Monday of the week in which the Examination is announced to be held. The week of the Examination may be learned from the Local Secretary.

A National Prize of £5 is awarded annually in July in the Senior Division of Pianoforte Playing.

Ten Local Exhibitions (tenable at Local Centres in the United Kingdom) and Three Local Exhibitions (tenable at Local Centres in the Colonies), value £5, 5s. each, will be awarded in connection with the Local Examinations in Pianoforte, Organ, and Violin Playing, and Solo Singing held throughout the Session.

The Examinations of the College are open to all persons, whether students of the College or not.

Candidates may enter in any Division without restrictions as to age.

By ORDER OF THE BOARD.

SHELLEY FISHER,  
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### Articulation in Singing.

Distinct articulation of all words in a singer's compass is necessary.

This is obtained by absolute freedom of the muscles of the mouth and surrounding parts, the vocal organ being left untrammelled during its production of tone.

In correct unexaggerated speech, we do not tighten the tongue or surrounding parts, and in singing, *whether the note be high or low, it should not make any difference in respect to ease in adjustment.*

The pitch of the note is controlled by vocal bands, and the vocal organ continues the vibratory sound, whatever changes may occur during the time of holding it.

The utterance is greatly affected by the formation assumed by the pocket ventricles, which, however, must not disturb the quietude and steadiness of the vocal bands.

It is, of course, perfectly understood that *we are only conscious of their action by the quality of tone produced.*

Enunciation begins at the vocal organ.

The difficulties in articulation are due to *imperfect adjustment* of the vocal bands for the note itself, in tightening surrounding parts, and in the noise interruptions of the consonants, which disturb the vocal organ in its proper act.

The mouth must be perfectly flexible, and readily open and close for different vowels. These changing positions should be a constant study. Every word in ordinary reading should be analyzed, observing that the first vowel met with in the word is sustained in singing.

Whatever position a vowel causes the mouth to take is to be retained without the slightest strain.

It will be found good practice to sing all the vowels in moderately quick succession, bringing distinct enunciation by degrees, seeming to evolve them all as one word on a well sustained, easy note; the mouth, jaw and tongue making the least movement at first, but finally moving with the utmost freedom from open to nearly closed.

The success of the exercise depends upon the ability to keep an unchanged quality of vibrating tone.

For the vowel *e*, the mouth nearly closes—a frequent cause of uneasiness is the attempt to sing a word whose vowel element is *e*, with the mouth open too widely.

The vowel *a* changes its character in different words.

When placed before the letter *r*, it takes the character of the Italian *a*, (ah) as in darn, far, yard, affording a strong contrast to the sound of *a* in the words dane, late state,

The former requires the mouth to be fully opened, and the latter needs the mouth to be moderately opened.

The vowel *i* needs the mouth to be fully opened without strain.

The vowel *e*, with which the vowel *i* terminates, needs the more closed mouth, and the act of closing is very apt to disturb the vocal bands which should remain steady in continuing vibration.

O is very open with a terminal of "ou" which is apt to be difficult. The vibrating tone should not cease in changing to the terminal.

U begins with the vowel *e*. But very slightly felt. Its difficulty is found in continuing good vibration after leaving the first element *e*, when the tone is apt to become very dull.

The movement which the mouth undergoes in changing reacts in the larynx, pushing parts and interrupting their quietude.

Nearly all consonants are a vowel element with a noise at its commencement or its termination.

Vocal vibration ceases during the consonant noise, like the puff of a breath at the termination of the letter *f*, or the hiss of the letter *s*.

The chief difficulties in enunciation are encountered in these vocal interruptions. Should the interruption be violent, it is likely to disturb the vocal bands so much that they cannot immediately recover and produce good tone again.

As in most cases of difficulty the fault is found in tightening while making the noise. The noise should be made in the softest and easiest manner with the mouth relaxed, and then as success appears, *gradually make the utterance more decided*; always with the least shock or disturbance to the vocal organs. Thus, for the consonant *b*, we should first be satisfied that *we can make a vibratory tone* on the vowel *e* with which *b* terminates, and then make the explosive with which it begins in the lightest manner, in order not to destroy the easy formation of the vibrating *e*.

Continue the exercise, with the explosive gradually more decided.

All consonant noises should be practiced in a similar manner.

Consonants are associated with vowel sounds. *F, h, l, m, n, s, x*, have the element of the vowel *a*, or nearly the *a* in association.

*R* associates with the Italian *a* (ah).

*W* has several elements, giving *o, l, e, u*. *Y* gives "ou" and *i*.

The termination of *m* and *n* are humming sounds.

*L* terminates in a manner peculiar to itself.

The three consonants, *m, n, l*, permit continual vibratory sound,

We read of the peculiarity of some noted teachers, who practice their pupils with rapid enunciation, but they fail to give the reason for it.

Rapid utterance favors quietude of the vocal bands, and makes it easier to keep uninterrupted vibration. In slower utterance there is more tendency to tighten surrounding parts which should be very flexible.

The following list of words may be useful in practicing to free the mouth from tightening and in becoming accustomed to quickly recognize if the word requires the open or nearly closed mouth.

These columns are arranged to suggest the graduated change from fully opened mouth (columns 1 and 2) to nearly closed, (column 5).

Bore	Bar	Bate	Beat	Blue
Door	Darn	Date	Deal	Due
For	Far	Fate	Feel	Few
Gore	Gar	Gate	Greet	Grew
Hoar	Harm	Hate	Heat	Hew
Jaw	Jar	Jail	Jean	Jew
Lord	Lark	Late	Least	Lieu
More	Mars	Mate	Meet	Mew
Nor	Nard	Nate	Neat	New
Port	Part	Pate	Peat	Pew
Roar	Raft	Rail	Reef	Rue
Store	Star	State	Street	Soon
Tore	Tar	Taste	Tree	True
Wore	Waft	Waste	Week	Woo
Yore	Yard	Yale	Ye	You

#### THE VOICE IN SPEAKING.

The voice in speaking has not been specially treated of, but the instrument is the same as in singing, and subject to the same laws.

In speech, vowels are not so prolonged as in singing, and consonants are used at a quicker time. If the speaker loses control of good vibrating quality of tone upon the vowels, and makes the consonant noises too explosive, true power will be injured.

True power depends upon distinct utterance, and distinct utterance is founded upon clear resonant vowels and distinct consonant noise.

When the proper quality of tone in speech is permitted to deteriorate by the continued use of a loud, dull voice, the vocal organ suffers and requires perseverance in good practice to restore its lost quality.

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#### Lyric for Music.

*[Suitable for glee or part song.]*

SING HEY, THE MOON WAS SHINING!

A Song I'll sing of the olden time,  
 (Sing hey, the Moon was shining!)  
 Of a Maiden's grief, a Jester's crime,  
 (Sing hey, the Moon was shining!)  
 The Maid was fair as Maid could be,  
 A merry motley Fool was he,  
 Who cracked his joke right wittily,  
 (Sing hey, the Moon was shining!)

The Jester loved the Maiden well,  
 (Sing hey, the Moon was shining!)  
 But o'er his love a shadow fell,  
 (Sing hey, the Moon was shining!)  
 For as she walked at close of day,  
 There came a Knight in armour gay,  
 Who wooed and stole her heart away,  
 (Sing hey, the Moon was shining!)

Sad was the Jester, so runs the tale,  
 (Sing hey, the Moon was shining!)  
 His eye grew wild and his cheek grew pale,  
 (Sing hey, the Moon was shining!)  
 Deep in the glade with gloom o'erspread,  
 A hidden knife—a stealthy tread—  
 Have left the haughty rival dead!  
 (Sing hey, the Moon was shining!)

The Murderer vanished like a dream,  
 (Sing hey, the Moon was shining!)  
 Or bubble on the mountain stream,  
 (Sing hey, the Moon was shining!)  
 But when the stars are in the sky,  
 And ravens croak and owlets cry,  
 The Jester's laugh sounds mockingly!  
 (Sing hey, the Moon was shining!)

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HENRY BRANCH.



## Musical History.

## FACTS WORTH KNOWING.

## PART X. THE NINETEENTH CENTURY.

- A.D. 1811.—Collard, W. F. and Wornum Robert, invented and brought out improvements in upright pianofortes.
- A.D. 1812.—Chappell and Co.'s Music Publishing Firm was founded in London.
- A.D. 1813.—The London Philharmonic Society was founded. The first concert was given on March 8th, in the Argyll Rooms. They take place at the present time (1900) in the Queen's Hall.
- A.D. 1813.—Beethoven's Seventh Symphony (A Major, Op. 92) produced at Vienna.
- A.D. 1814.—Beethoven's Eighth Symphony (F Major, Op. 93) produced at Vienna.
- A.D. 1815.—At Boston, U.S.A., the "Handel and Haydn Society" was founded. It is one of the oldest and most important musical societies in America.
- A.D. 1816.—Rossini produced his Opera "Il Barbiere di Siviglia," at Rome.
- A.D. 1817.—The Conservatoire of Music was founded at Vienna.
- A.D. 1818.—Chopin commenced to compose music for the pianoforte at the age of 9 years.
- A.D. 1818.—Rossini's "Moses in Egypt" was produced at Naples.
- A.D. 1818.—The "Quarterly Musical Magazine and Review" was started in London. It ceased to exist in 1828.
- A.D. 1819.—Spohr's Opera, "Zemire und Azor," was produced at Frankfurt.
- A.D. 1820.—Spohr conducted at the London Philharmonic Concerts, and was the first conductor in England to use the bâton in the orchestra.
- A.D. 1821.—Weber's Operas "Preciosa" and "Der Freischütz," were produced at Berlin.
- A.D. 1822.—The Royal Academy of Music, London, was founded by Lord Westmorland and other gentlemen in 1822, under Royal patronage, and opened the following year at premises in Tenterden Street, Hanover Square, W. A Charter of incorporation was granted in 1830. The first principal was Dr. W. Crotch (1823—32), followed by Cipriani Potter (1832—59), Charles Lucas (1859—66), Sir William Sterndale Bennett (1866—75), Sir George Macfarren (1875—87), and Sir Alexander Mackenzie (1888), the present principal. The first lesson was given on March 24th, 1823. There are many valuable scholarships and exhibitions in connection with the R.A.M., and the number of students annually exceed 400. The examinations for

L.R.A.M. take place twice a year, in September and January. These examinations are open to all comers, and the subjects for examination consist of Instrumental, Vocal, Harmony, &c. All candidates who pass in theoretical and practical divisions are created Licentiates of the Royal Academy of Music.

- A.D. 1822.—Schubert composed his "Unfinished Symphony" in B minor.
- A.D. 1823.—Spohr produced his "Jessonda" at Cassel, Weber's Opera "Euryanthe," was given at Vienna, and Rossini's "Semiramide" at Venice.
- A.D. 1824.—Liszt visited England for the first time.
- A.D. 1824.—Messrs. Cramer and Co., London, founded the music publishing firm.
- A.D. 1824.—The Triennial Musical Festivals established at Norwich. The first Festival was given in 1770, subsequent ones being given at various dates until 1824.
- A.D. 1824.—Beethoven produced the Ninth and last Symphony (Choral in D minor, Op. 125), and his Grand Mass in D "Messe Solemnelle" (Op. 123).
- A.D. 1825.—Messrs. Boosey and Co.'s music-publishing firm founded in London by Thomas Boosey.
- A.D. 1826.—Strauss' first Waltzes, the Taubertl, written and performed at Vienna.
- A.D. 1826.—Spohr produced his Oratorio "The Last Judgment," at Düsseldorf.
- A.D. 1827.—Beethoven died at Vienna on March 26th.
- A.D. 1827.—Mendelssohn produced his Overture to "A Midsummer Night's Dream" at Settin.
- A.D. 1827.—Robert Cocks and Co., founded the music-publishing firm in London.
- A.D. 1828.—Schubert composed his celebrated Symphony in C major (No. 9). Schubert died the same year at Vienna, on November 19th.
- A.D. 1829.—Rossini produced his last Opera at Paris, "William Tell." He died in 1868.
- A.D. 1829.—Mendelssohn and Michael Costa first visited England.
- A.D. 1830.—Auber's Opera, "Fra Diavolo," was first performed at Paris.

To be continued.

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## Celebrated Musical Composers.



(From a Photograph by Bender and Co, Croydon.)

## MR. S. COLERIDGE-TAYLOR.

In the February *Minim* (No. 65) a short biography appeared of this eminent young musician. Since then he has made great strides as a composer. The *Orchestral Ballad in A Minor* introduced Mr. Coleridge-Taylor to the Triennial Choir Festival at Gloucester, in 1898. He has composed a large number of fine compositions, both vocal and instrumental, since that time. His last and greatest successes are the Cantatas "Hiawatha's Wedding Feast," "The death of Minnehaha," and "Hiawatha's Departure," Scenes from Long-

fellow's Poem, "Hiawatha." For the Hereford Music Meeting held last month Four Sonnets by Elizabeth Barrett Browning "The Soul's Expression," were set to music by Mr. Coleridge-Taylor. They were sung by Madame Brema, and created a very favourable impression. The orchestration, as in all this composer's works, is a very beautiful tone picture. The scenes from "Hiawatha" have been performed by a very large number of Musical Societies, and they will form the programme on Wednesday evening, October 3rd, at the Birmingham Musical Festival. Dr. Richter will conduct the performance.



From a Photograph by B. J. Hannes, Partenkirchen-Garmisch

### MR. EDWARD ELGAR.

We have given a biography of Mr. Elgar before (see *The Minim*, No. 54, March, 1898). Since that date Mr. Elgar has gained fresh laurels as a composer. Great interest was taken in the Cantata "Caractacus" and his orchestral variations, but the new Sacred Cantata "The Dream of Gerontius," (Cardinal Newman's Poem) is creating greater expectations. This composition will be produced this month at the Birmingham Musical Festival. It will be conducted by Dr. Richter. This Cantata is the most important work by Mr. Elgar, and is full of splendid choral and orchestral effects.

### Academical.

#### ROYAL ACADEMY OF MUSIC.

The Michaelmas Term opened on September 24th. The list of successful candidates for the Licentiate Examinations (L.R.A.M.) will be published in the January *Minim*.

The following announcements are made for this Term:—

Wednesdays, September 26th, October 3rd, 10th, 17th, Four Lectures by Sir Alexander C.

Mackenzie, Mus.Doc., F.R.A.M., on "The History of Music."

October 24th and 31st, Two Lectures by Miss Grace Jean Crocker.

November 7th, 14th, 21st, Lectures by E. F. Jacques, Esq., on "The Aesthetics of Music."

November 28th, December 5th, and 12th, Three Lectures by J. A. Fuller Maitland, Esq., on "The development of Pianoforte Technique in the 19th Century."

The Lectures take place at 3.15 p.m.

#### ROYAL COLLEGE OF MUSIC.

The Michaelmas Term opened on September 24th. The next examination for A.R.C.M. will be held in April, 1901.

#### ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.

There were nearly 500 more entries for the School Examinations throughout the last examination period than during any former year.

Syllabus A. (Local Centre) and Syllabus B. (School Examinations) for the year ending 31st December, 1901, are now issued, together with a specimen paper of the new "Elements of Music" Examination.

#### GUILD OF ORGANISTS (INCORPORATED.)

The next half-yearly examinations will take place in January, 1901. Specimen papers of the last (July) examination may be had from the Hon. Secretary post free.

#### TRINITY COLLEGE, LONDON.

The Michaelmas Term commenced on September 25th. The Local M.K. Examinations will take place on Saturday, December 15th, 1900.

The Inaugural Address was delivered by Dr. Edmund H. Turpin (Warden), on Tuesday, September 24th, at four o'clock. Subject, "Genius versus Talent."

The Warden, at the conclusion of the Address admitted the following Scholars and Exhibitioners, and presented awards as below:—

*Henry Smart Organ Scholarship* (tenable for three years), Ralph Richardson Jones; *Pianoforte Scholarship* (tenable for three years), Queenie Letitia Dando; *Violin Scholarship* (tenable for three years), Israel Goldwater; *Vocal Scholarship* (tenable for three years), Edith Withycombe; *Benedict Pianoforte Exhibition* Margaret Evelyn Withycombe; *Sims Reeves Vocal Exhibition*, Charles William Gardner; *College Violin Exhibition*, Frank William Greenfield.

#### MEDALLISTS:

*Tallis Medal* (for Licentiates in Music), S. Alice Fish, L.Mus.T.C.L.; *College Harmony Medal* S. Alice Fish, L.Mus.T.C.L.; *College Counterpoint Medal*, John Newton; *David Nasmith Medal*, Harold George Adler; *College Medal for Diligence and Regularity*, Violet Francis Branson; *Pianoforte Prize* (Five Guineas), presented by Dr. F. J. Colman, Margaret Church.

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| 5—Archer, Fred. Pastorale, Louis XV.   |       |
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| 2—Grand Chorus, "Have lightning and thunder," from S. Matthew Passion                      |       |
| 3—The Giant Fugue  |       |
| <b>145. RECITAL PIECES (Book XI.)</b> Mendelssohn ... ..                                   | 1 0   |
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| 6—Boyce, Dr. The Fear of the Lord, Chorus  |       |
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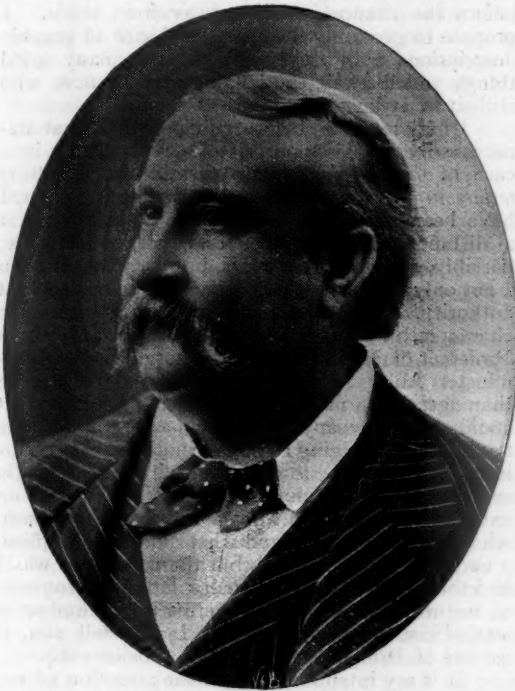
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Mr. Edward Lloyd.



One of the most interesting personages at Hereford Festival was Mr. Edward Lloyd, who took his farewell of the Three Choir Festivals as a vocalist. Mr. Lloyd has had a magnificent career, and he is retiring with a voice still fresh and beautiful in tone and power. Mr. Lloyd first commenced as a singer in a church choir in Cheltenham, his mother being at the time a teacher of the pianoforte at the Ladies' College. One Cheltenham gentleman has heard him sing at every Triennial Choir Festival he has appeared at since his first appearance at Gloucester in 1871, and he was particularly anxious to hear the popular tenor's last essay in a Cathedral. That was accomplished. Mr. Lloyd's career has extended over well-nigh 50 years. At an early age he became a chorister in Westminster Abbey under Mr. James Turler. He held successively appointments at Trinity College, Cambridge, as a tenor singer; St. Andrew's, Wells Street; and the Chapel Royal, St. James's. In 1870 he took part in Beethoven's Choral Symphony at the Oratorio Concerts, and the following year he rose to great popularity when he sang in Bach's Oratorio "Matthew Passion," at Gloucester Festival. Since that time he has been a leading tenor

at all the Three Choir Festivals, Bristol, Norwich, Leeds, and Birmingham. The *Daily News* says:—"It is rather too soon to estimate the probable results of Mr. Lloyd's retirement. One result may possibly have been foreshadowed by Sir Hubert Parry, who, in his 'Patriotic' *Te Deum*, produced at the Hereford Festival on Tuesday, had parts for a quartet of soloists, but none for a leading tenor. It will be a pity, though it will not be strange, if British composers for a time avoid the tenor voice. Some of the festival novelties of recent years, written for the exceptionally high voice of Mr. Lloyd, may now also pass out of the repertory. Eventually, of course, we shall hail the advent of Mr. Lloyd's successor, even as he was the successor of Sims Reeves, who was the successor of John Braham. But the new man seems an unconscionably long time coming. Meanwhile we have Mr. Ben Davies, who is immeasurably ahead of all his tenor contemporaries, and several highly promising young tenors, among them Mr. Hast and Mr. William Green."

The Hereford chorus prepared a little farewell surprise to Mr. Lloyd, a friendly compliment which three years ago they also paid to Miss Anna Williams. The testimonial was to have been presented during the picnic in Lady Chesterfield's park at Holme Lacy on Wednesday; but Mr. Lloyd begged off, declaring he was nervous at speechmaking during the heavy work of a festival, and begging the choir to send their gift to London, after which every member would receive a portrait signed by himself, and a facsimile of an autograph letter of thanks. The testimonial, will be a piece of plate, together with the following address:—"The members of the Hereford Festival Chorus of 1900 deeply regret the retirement of Mr. Edward Lloyd from the position of principal tenor, which he has occupied for 20 years past, almost without a break, to the greatest possible satisfaction of the public and members of the chorus, and ask his acceptance of the accompanying piece of silver plate as a small token of their deep regard and appreciation of his valuable services, and to express their sincere wish that he and Mrs. Lloyd may long be spared to enjoy that rest and repose which his arduous work in the past so greatly entitles him to, and to assure him that all who subscribed to this testimonial only regretted, after the splendid way in which he has sung the music allotted to him at the present Festival, this is the last at which he will appear."

—:O:—

Mr. Lloyd's Farewell Tour will commence on October 8th and end December 6th, under the concert direction of Mr. N. Vert.

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WHOLESALE DEPARTMENT FOR "THE MINIM."

### International Music Exhibition at the Crystal Palace.

One of the most striking musical features of to-day (I do not use this word in its broad sense) is the very excellent Exhibition of Instruments of Music—ancient, mediæval, and modern—now to be seen at the Crystal Palace, Sydenham, S.E., *The Palace of Constant Pleasure*, as its advertisements please to term it. Whether the "constant pleasure" applies equally to the exhibition as the palace itself is not for me to say, so leave that for another head to decide, and, perhaps, even then the owner of that head will only reply in the words of the psalmist, who wrote, "he must leave that alone for ever!"

The interior of the said building is very greatly upset, or, to be more charitable, altered on account of the show cases and the like; but what matters all that, provided the "harp, sackbut, psaltery and all kinds of music" are there; it is these latter that the musician wants to see, and it is just these he may, can, and will see if only he will take the trouble to visit Sydenham. Personally I visited this house of amusement on purpose to make notes (which I did) to supply the necessary amount of knowledge for the article I am now trying to write, under the most distressing circumstances and before "the 20th of the month" (as *The Minim* Editor puts it under his "Editorial Notes"), whether I shall yet accomplish the task that I have so bravely started upon in such a distinctly meritorious manner I will not say.

I maintain all musical people (with my pen I write that little three-lettered word *all* with great emphasis, and therefore intend it to be read with

equal stress) should make an effort to see what is to be seen in the great South Eastern glass house before the chance is taken away from them. I propose to give only the most graphic of all graphic descriptions a birdseye view of the many good things which await the longing eyes of those who still sit in darkness.

I may mention, before going further, that unnecessarily and inappropriately were placed in a case of musical instruments certain instruments of torture in the shape of Scottish Bagpipes, which, I have been told, have been known to kill a man at a distance of three miles off! This fact may, possibly, surprise my readers, but I can assure you I not only mean it but also heard it upon the best authority, having been informed by the notable character, Sir Frederick Bridge, Mus. Doc., Gresham Professor of Music, and the able organist of Westminster Abbey; surely no one can do otherwise than agree with me that such a "big pot" as that could never say anything which was not absolute truth itself. Judging Bagpipes in such harsh terms is, perhaps, really too bad, but it very strongly reminds me of the unmusical man who visited an exhibition abroad, and when asked, upon his return, what he thought of it and what did he see, replied, "Oh, it was all very well, but the worst of it was I had the misfortune to see such a lot of instruments of torture, amongst which were a large number of musical instruments!" (That, I may tell you, is not one of Bridge's yarns, but pray believe it.)

It is my intention to draw the attention of my readers to what I have considered to be a few of the most important or striking elements of the admirable exhibition of past, present and, I was almost going to say, "future," instruments of music; amongst the first-named class might be seen the like of dulcimers, among the other two classes might be seen modern pianofortes and electrical organs.

I was very much interested in a case of old books, engravings, and portraits of the "Master of the Musicians," i.e. Handel, together with a bronze medal, in a case, of him presented to and exhibited by W. Abbott, of 22, Halford Road, Richmond, S.W. A good specimen of a *Clavier Gebunden* was kindly lent by Dr. W. H. Cummings. It is said that one of these instruments was played by Handel when a child, in the attic of his home, and that it was smuggled there by his mother—all musical instruments having been (like smoking in our railway waiting-rooms) "strictly prohibited" from the house by his somewhat hard-and-fast, line upon line, red-tape father, who, as we all know, was much opposed to music, and indeed, to his own son taking up the art for a livelihood—but we also know, and that full well, the world (musically speaking of course) would have been far poorer

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to-day had it not been for the immortal writings of the hard-working George Frederick Handel.

Well, I must proceed. A watch, which belonged to this good gentleman, was kindly lent by Miss McKenzie, and his will, by Dr. Cummings.

A most startling painted portrait of Mr. August Manns was appropriately placed in the attractive Handel Court, which seems its proper place as it was not such a great while ago since I had the pleasure of sitting comfortably in my 25s. seat at the Handel Festival watching Manns conduct the masterpiece of Handel "The Messiah." This splendid likeness came from the able brush of Mr. John Pettie, R.A. And now to do nothing more than to just mention a parcel of items which particularly struck me as being "taking." A Paris made Typophone of 1867; Mustel Organs (French make) Church and Concert models; a dear, funny, old fashioned little Portative Organ of the 16th century, upon which was painted in unmistakably plain white letters the following Latin "Omnis Spiritus Laudet Dominum"; Flemish Organ (dated 1602), said to have belonged to Queen Elizabeth of England, but is *not* reported to have been played by her; she was a Virginal performer, and through the medium of this instrument is said to have constantly shunned melancholy. One of the prettiest things I saw was a pianoforte in the shape of a harp which was most artistically got up, in every way, the entire frame being of gold. Other novelties took the form of a Two-manual Harpsichord; Hope Jones Electric Organ; old serpent in glass case (quite dead!) stained black, it was of wood with silver mounts and six finger holes; a glass Harmonica, was also somewhat of an attraction. I observed among the many cases which were there one which contained old MS. music, with such writings as Novello's "Thanksgiving Motett," dated 1838; I do not for one moment mean to imply I consider *that* ancient. Letters and photos of great musicians, living as well as those departed this life. I must not forget to mention the fact (it being one of vast importance) "*Visitors are requested not to touch*"! "The pen of a ready writer," if that is not pride on my part, brings this brief article to a rapid close by mentioning or reminding *Minim* readers that if they wish to see, in addition to all these good thing which pass man's understanding, a "Royal Patent Piano," the property of the late Sir George Grove (lent by his widow); interesting piano of 1760 (lent by S. and P. Erard); Vertical piano with keys either side of it; old Spinnet in painted case (the loan of Rev. F. W. Galpin); small Two-manual organ by Mason and Hamlin; Italian Clavichord of 1600; and Clavicytherium of 1620; they must go to the International Music Exhibition of 1900.

HAROLD S. ROBINS.

19th September, 1900.

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### Some Firsts.

By HERBERT ANTCLIFFE.

As those who follow the fashion are generally anxious to have the latest of everything, so it interests others, even if they cannot have, to know about the earliest of certain things. In the history of music we have to be content, as a rule, with the earliest recorded, being left entirely in the dark as to whether such is actually the first or not. A very eminent English preacher once said that music existed long, long ago, in the far off ages before man—in the first splash of the wave and the first note of the song bird. As history is silent as to the events which happened at this time we have to be content with the knowledge that music did exist, without enquiring when or how it came into existence, or who was the first to know of its existence.

But to skip over a few millions of years and to come to comparatively recent times we find that in or about the year 900, Hucbald, a Flemish monk, who was a composer of no mean fame, and some of whose compositions have survived to the present day, wrote a book entitled "Musica Euchiridis" or "De Harmonica Institutione." This was a treatise on the theory of music and may safely be considered the first of its kind. Those of my readers who are fond of studying their "Grove" will probably be aware that the first Dictionary of Music was published in about 1474, and was written by one Johannes de Tinctoris. A few years later, namely in 1482, the first Academy of Music was founded at Bologna, and it is quite possible that it was owing to the excellent education obtained there that 33 years later, i.e. in 1515, the same town sustained the honour of having the first recorded Musical Festival within its limits. A private performance of the first opera known to have been written was given at Florence in 1597. The "book" was written by Rinuccini, and the music by Jacopo Peri, the title of the work being "Dafne." It is interesting to note, in passing, that the first German opera, written by Heinrich Schütz, and produced at Torgau, in 1627, bore the same title as this. Peri also joined in 1600, with a singer and lute player called Giulio Caccini, in another opera "Euridice," which was the first opera to be performed in public. This was on the occasion of the marriage of Henri IV. of France to Maria de Medici. Caccini was also the first to write vocal solos with an orchestral accompaniment, so that to him we owe much pleasure and much pain.

Innovators, especially successful ones, soon find imitators, and three hundred years ago was much the same as to-day. Peri and Caccini were followed by Claudio Monteverde who wrote various operas. The variety of writing required in these

was probably the cause of their composer being the first to use unprepared discords, and also the *tremolo* and *pizzicato* in violin music. While on the subject of the violin we may notice that the earliest known violin solo was published in 1620. It was a "Romanesca," an Italian dance after the style of a Galliard. Its composer is, however, unknown.

What is generally considered to be the first oratorio, was produced at Rome about the same time that Peri and Caccini were at work in Florence on the first public performance of opera, i.e., in the year 1600. The title of the work was "La Rappresentazione di Anima e di Corpo," and the composer was Emilio del Cavalieri, who, it is believed died the year previous to its production. The first opera house erected was opened in 1637, at Venice, the first opera to be performed there being composed by Francesco Manelli da Tivoli and entitled "Andromeda."

It appears that at one time it was not customary to pay for the privilege of attending concerts. Perhaps the performers regarded the honour of the presence of an audience was sufficient recompense for their trouble. At any rate it was not until 1672 that we find any record of payment being taken, and as in other business matters our own Capital led the way.

It was not until the eighteenth century that the first string quartets and the first orchestral symphonies made their appearance. It was early in the same century, namely in 1732, that the first book containing biography, the subjects of which were musicians, was published, the book emanating from a house in Leipzig. The author was Johann Gottfried Walther (1684-1748), who called his book "Musikalisches Lexicon oder musikalische Bibliothek."

The "Madrigal Society" of London was founded by John Immyns in 1741 (the year before Handel's "Messiah" was produced at Dublin) and is generally regarded as the most ancient Musical Society in Europe.

The first musical periodical issued was the "Wochentliche Nachrichten," which was founded in 1766 by Johann Adam Hillier.

Other firsts are lost in the mists of antiquity or in the crushes of modernity; but they are not without interest and even utility to those who care to search for them.

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1870 Paris	1882 New Zealand	1885 Cape Town	1895 Tasmania
1874 Paris	1883 Rome	1886 Catania	1897 Brisbane
1876 Philadelphia	1883 Portugal	1886 Naples	1898 Dunedin, N.Z.
1877 South Africa	1883 Cork	1886 Western Australia	1899 Auckland, N.Z.
	1883 Amsterdam		

THE CROSS OF THE LEGION OF HONOUR.

ROYAL PORTUGUESE ORDER OF KNIGHTHOOD.

&c., &c.

# The Notes.

Mr. Sims Reeves attained the age of 82 years on Wednesday, September 26th.

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Madame Albani is going to Canada after her Autumn tour, and will give a series of concerts under the direction of Mr. N. Vert, returning to England early in the Spring.

—:o:—

Dr. Frederick Iliffe, M.A., St. John's College, Oxford, has been appointed by the Vice-Chancellor, &c., organist to the University, Oxford, in succession to the late Dr. Taylor, of New College.

—:o:—

Perosi has now completed his setting of the Hymn to the Redeemer, written by his Holiness the Pope. It will be performed by an orchestra and a large choir in St. Peter's on December 24th, the last day of the Holy Year in Italy.

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While John Field was lying on his death-bed already bereft of speech, a clergyman was sent for, who inquired of the artist what religion he professed. And as he received no answer he asked, in turn, whether the artist was a Catholic, Lutheran, or Calvinist?—"Pianist," Field lisped and died.

—:o:—

Verdi has been asked to write another Requiem in honour of the murdered King Humbert. The veteran has excused himself, on the plea of his great age. But it is still hoped and believed that he will undertake the work. If not, Mascagni will compose it.

—:o:—

Madame Fanny Moody's English Opera Company for the tour which commenced September 3, will include herself, Mesdames Lucille Hill, de Vere, Morrison, Alexander, and Lily Moody, Messrs. Hedmond, Child, Manners, Jones, and Magrath. Mr. Hamish McCunn is chief conductor.

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Of the ages of contemporary pianists, a writer in *Music* says: "Pachmann, born in 1848, is now about 52; Emil Liebling, born in 1851, in now about 49; Friedheim, born in 1859, is 41; Paderewski, born in 1859, is now past 40; Sauer and Rosenthal, born in 1862, are 38; Siloti, born in 1863, is 37; D'Albert, born in 1864, is now 36; Busoni, born in 1866, is 34; Hambourg, born in 1879, is now 21."

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Mr. and Mrs. Henschel will after Christmas go to the United States for a tour of a hundred recitals under the management of Mr. Henry Wolfsohn. It is announced as a "farewell" tour,

but this, it is hoped, does not imply any intention on the part of the gifted couple to bid adieu to public life. Both, of course, are well known in America, for Mr. Henschel was for some years conductor of the Boston symphony concerts, while his wife (and former pupil, Miss Lilian Bayley) is an American.

—:o:—

Referring to the earliest Handel Festival at the Crystal Palace, Mr. E. P. Wolferstan writes: "I may state that I am a veteran of the Handel Festival chorus of 1857, and am now turned 68. I well remember how we held picnic, with our pork pies and stout, in what was then Dulwich Wood, and how mightily we enjoyed them, for, believe me, singing in Handel's choruses is uncommonly hungry work." There are many others who could give the same experience, and are still active musicians.

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Sir Hubert Parry, A. C. Mackenzie, Frederick Bridge, and George Martin, with Dr. Stanford, have been appointed to select three musicians willing to accept the Ormond Professorship of Music at Melbourne, at the stipend of from £800 to £1000 a year, plus, it is understood, any fees the musician may earn by private teaching. The income comes from a sum of £27,000, bequeathed by the Hon. Francis Ormond, founder of the Ormond Presbyterian College of Melbourne, and the post has been held for ten years by Mr. Marshall Hall. Three names will be selected and will be sent to Melbourne, and one of the three will be elected for at least five years.

—:o:—

GILBERT AND SULLIVAN.—Arthur Seymour Sullivan was only just turned thirty years of age when he met one William Schwenk Gilbert, who was six years older. The latter had for years had a pretty faculty, of whose existence he was well aware, for turning out neat rhymes of a "topsy-turvy" character, which struck all hearers by their comicality, and made the veriest cynical listener smile, despite himself, at their pure absurdity. And the man to whom Mr. Gilbert had been introduced had an equally pronounced faculty for turning out pretty catchy tunes whose notes made you wish to dance while they were being sung, and made you want to hum them with the singer, however much you might try to restrain the desire. Thus the two men were admirably fitted to work together as collaborators in a comic opera, one writing the libretto and the other composing the music: and this they agreed to do. Whether Mr. Sullivan wrote the music to fit Mr. Gilbert's words, or vice-versa, has been a point about which there have been often many disputes. I believe that, as a rule, the former was the general method of the great collaborators, though there are some few instances

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where a contrary method took place. One thing was specially noticeable to those who had to do with the production of the operas, and that was the extreme quickness with which the composer could turn out the very air to fit the peculiar words of his partner, once he had got those words into his mind. The long and famous list of comic operas set down under the joint names of these two men must be "familiar as household words" to everyone. "The Pirates of Penzance," "Patience," 1881; "Iolanthe," "The Princess Ida," and, greatest of all, 1885, "The Mikado"; "Ruddigore," perhaps the prettiest of all, "The Yeomen of the Guard," 1888; and "The Gondoliers." How many times have they been played, in how many countries, by how many companies? All records would be easily broken could such theatrical statistics be furnished. — "Pall Mall Magazine."

—:O:—

**THE MUSIC TEACHERS' REGISTRATION BILL.**  
— The following article appeared in the "Musical Standard" on August 11th, 1900: "The proposed Bill for the Registration of Teachers of Music, for which leave for introduction has been given, is a very mild affair compared with the bill of a few years ago. It does not seek to prevent any person from practising the profession of music, nor does it propose to penalise a non-registered teacher. We are extremely glad its promoters have taken a commonsense view of the situation. Academically we hold that music has such an influence on the welfare of a nation that its teaching should be held as important as the practise of medicine or law; but we have not yet arrived at that state of civilization which will recognize that the needs of the mind are as important as material needs; and to legislate beyond the state of national culture would be simply to court disaster and, besides, would be quite impracticable in its working. All the present Bill provides is that there shall be a Register for musicians recognized by the State, and it is hoped that when such a register exists the public will make use of it by employing professors who are registered rather than those who are not. One must not be too sanguine as to the effect of this register at first. The public takes a long time to understand anything done for its good, and for many years in outlying parts of the country there will be but a vague idea that some such register does exist somewhere, and that it can be consulted. Unfortunately this vague idea will not be proof against the blandishment of the charlatan with his cheap prices, or against the attraction of the charlatan with his dear fees—for both kinds exist—but if professional musicians as a whole support the registration and work for it with energy the public will gradually awake to an idea of its advantage."

## Church Music

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**Who is this that cometh from Edom?** (the recognised setting).—For Palm Sunday—which has been sung at Canterbury, York, St. Paul's, Winchester, Durham, Exeter, Bristol, Wells, Lichfield, Norwich, and Edinburgh Cathedrals, and at Westminster Abbey, &c.

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Sir Henry Irving.



It is upwards of forty years since Sir Henry Irving made his first public appearance, at the Sunderland Theatre, and twenty-five since the historic October night when his Hamlet made him famous. For more than twenty years Sir Henry has assumed supreme control over the Lyceum Theatre and entered into the association with Miss Ellen Terry which, lasting till to-day, is unique for duration and continuity in the annals of the stage.

—:O:—

A pathetic picture has been drawn in an interview with a theatrical agent of the lot of actors and actresses during two or three months of the summer. In most of the provincial towns the indoor houses of amusement are closed, and the professionals who earn a precarious living find these days their winter. The picture may be exaggerated, for the watering-places along this sea-girt island of ours provide a large share of stage work, and they of course, do by far the best

business when the doors of the inland theatres are closed. But, for all that, it is a pity that so much good talent should be idle for part of the year. Why is it that simple dramatic entertainments are not provided in gardens, either in the open air or in tents? The conventional manager will deride the idea with the one word—scenery. But that is just the matter in which the public require to be educated. The provision of effects has been overdone of late years. There is far too much elaboration, and in this regard Sir Henry Irving, the head of the profession, has been somewhat to blame. It is a modern development, as all students of dramatic literature know. Let the play be the thing, with its acting, its gestures, and its words, and the public sometimes dispense with the elaboration. There is no difficulty even for a marquee performance in arranging for dressing-rooms and make-ups. More attention would be paid by the public to the expression of the face, to the beauty of the human voice in its modulations, and less to the extrinsic adornments of a piece.—*Western Mercury*, August 8th, 1900.

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#### New Music.

"*New every morning is Thy Love.*" Sacred Song, composed by H. J. Taylor, F.R.C.O. Words by John Keble (Weekes & Co., London). Mr. Taylor has produced a very effective setting to Keble's beautiful words. The melodies are very singable, and the piano accompaniment varied and musical throughout; it is a welcome addition to this class of composition.

*Choral Fugue* from the Grand Mass Pergolesi (1710—1736) arranged for the organ with pedal obbligato, by John Barrett, of Clifton (Vincent, London). This is a very acceptable work. The beautiful opening movement *Larghetto-Moderato*, gives some striking chromatic progressions. The Choral Fugue is a very lengthy movement of great interest, and is well adapted for the organ. It is cleverly arranged, and is not only a useful work for organists use as a voluntary, but is of great value as a study for organ students. Pergolesi was born at Jesi, in the Roman States, and was the composer of a famous "Stabat Mater."

*Benedicite, Omnia Opera*, in E flat, in chant form, by Edgar Pettman (Houghton & Co.). This is a simple and well written set of chants. Effective for small choirs.

*Benedicite, Omnia Opera*, in E, by George Lishman (C. Vincent). This is another simple and useful setting for small choirs. *Vesper Hymn* for S.A.T., by the same composer. Tuneful and pleasing to the well-known words "Lord, keep us safe this night."

*The Preces and Responses*. Set in the key of G by C. H. Dixon (Weekes & Co.). This will be found very useful. In form it is simple, and the Priest's part particularly so, an important matter for unmusical clergy.

*Shorthand Music*. A new system of musical notation, by H. White (Waltham House Printing Co., Cheltenham). This is really a musical shorthand system. It may be of great use to composers and critics. The student will be interested by it. Up to a certain point it may be of value, but only for elementary purposes. The illustrations given are "Rousseau's Dream," "The last Rose of Summer," "Spanish Chant," "God save the Queen," &c. It seems to appeal to vocalists mostly.

*Gavotte and Musette* for the pianoforte. By A. M. Rough (Composers' and Authors' Press, Limited). This is a pretty little piece of four pages, well written.

*Handbook of the Technique and the Study of Pianoforte Playing*, by Lillie Wagstaff. (C. Vincent.) This is a useful little work for pupils, and, as stated in the preface, also for young teachers. If the pages are carefully read, and the rules carried out, all will benefit thereby. Piano students should find



very little difficulty now-a-day in progressing rightly, for there are so many "helps" in print to point to the right road. The pages on the embellishments are well illustrated, and will be very useful for beginners.

(Gould and Co.) London. The following new music has been received:—*Song of Victory*. Music by Angelo Mascheroni, words by Alice C. MacDonell. The composer of "For all eternity" has succeeded in writing a very effective patriotic song. The music is good, and in no way commonplace. It works up well at the close of each verse, and would make a stirring chorus.

*Whisper*, composed by Martin Granville, words by J. A. MacDonald. An effective song to pleasing words.

*Love's Greeting*. Music by Frank L. Moir, words by Clifton Bingham. This popular composer has produced another good song, well suited for a mezzo voice. The change of time at the close of each verse is very refreshing.

*The Free Lance*. Composed by F. Sharoni, words by Clifton Bingham. This is a good martial song, well written, to capital verses.

*March. Comrades-in-Arms*. This is a good quick step, founded on the *Free Lance Melody*, by Arthur E. Godfrey.

*Farewell to Summer*. Song composed by Noel Johnson, words by E. Teschemacher. A charming composition with beautiful modulations and accompaniment.

*Papillon* (No. 1), *Serenata* (No. 2). Composed by Felix Borowski, for the pianoforte. Two effective compositions of moderate difficulty.

*Ten Short Melodious Studies for the Pianoforte*. Composed by Graham P. Moore. These are excellent sketches, designed for small hands. Each one is melodious, and written for special effects. We strongly recommend these studies to young players.

*Six Sonatinas*, by Kuhlau. Edited and fingered by Graham P. Moore. This is a neat and useful edition of these popular Sonatinas. The fingering and expression marks will be of great value to young students.

*Pianoforte Tutor*, by Greville. This is a good lot for one shilling. It does not abound with too much text. The lessons are pleasing, and the tunes popular; such as to suit the youthful pianist.

*Twelve Action Songs*. Composed by Arthur E. Godfrey. Words by May Gillington. An excellent collection of tuneful and merry songs, just the sort for little boys and girls.

*Mind the Voice*. A treatise for everyone, by J. Barnard Baylis (Bosworth and Co.). Mr. Chas. Lunn says: "Every speaker and singer ought to read this interesting work." We are of the same opinion; for it contains so much of interest and value on the use and mis-use of the throat. The

work is the outcome of much practical experience, and is thoughtfully expressed on fifteen pages. We strongly recommend it to all who have to use the voice largely.

*Original Compositions* for the Organ, composed by W. Wolstenholme (A. Lengick.) Grand Choeur in G minor, and melody in B flat. The first named is a bold and effective composition, containing original and striking themes. The melody is full of grace and novelty. It is written in Mr. Wolstenholme's usual free and musicianly style.

*Poem* by A. G. Bell, "The Uncle," with pianoforte accompaniment by Sir Julius Benedict (Goodwin and Tabb, London.) This is a new edition of the well-known and beautiful poem, as recited by Sir Henry Irving. The music throughout is in keeping with the words. Some effective modulations and charming melody abound in this striking composition. It is not difficult to follow the words, neither does it demand great executive ability.

### "The Minim" Word Competition.

We are sorry to announce that this competition was not a success. The holidays prevented many from entering the list, and, in some cases, we are informed, caused it to be overlooked. The competitors who have sent in papers have not been very successful. A good deal has been said quite beyond the subject, and there is a general want of knowledge of musical notation. The following are correct answers to the two questions set:—

- (a) As a word. The word Minim spells backwards and forwards alike; in fact, it is "per recte et retro."
- (b) As a musical sign. It is the sign, or note, which indicates the title of this musical magazine.

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MISS ADA CROSSLEY.

MR. BEN DAVIES

MR. WILLIAM GREEN.

MR. SANTLEY

(at a few of the principal towns).

(at a few of the principal towns).

*Violin*—MONS. TIVADAR NACHEZ.

*Pianoforte*—MR. FREDERICK DAWSON.

*Accompanist*—MR. F. A. SEWELL.

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*Accompanist*—MR. PERCY STARNES.

MISS CLARA BUTT (Mrs. Kennerley Rumford) and

## MR. KENNERLEY RUMFORD'S TOUR.

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MR. KENNERLEY RUMFORD.

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*Violoncello*—Mlle. ELSA RUEGGER.

*Accompanists*—MR. S. LIDDLE and MR. FRANK WATKIS.

## LADY HALLE'S TOUR. OCTOBER 8th to NOVEMBER 24th.

*Pianoforte*—MISS STOCKMARR.

## MR. GEORGE GROSSMITH'S TOUR.

SEPTEMBER 1st to NOVEMBER 1st.

## HERR MORIZ ROSENTHAL'S TOUR. OCTOBER—NOVEMBER.

*All communications respecting the above to be made to Mr. N. VERT, 6, Cork Street, London, W.*



*N. Norman-Concorde.*

Mr. Norman-Concorde.

We need no excuse for presenting to our readers this month a portrait of the well-known and popular manager of the Concorde Concert Control. His methods of business have caused his name to become a guarantee for what is artistically good, and it is a well-known fact that he refuses more concerts than he manages. His standard of art is very high, and he has steadfastly set his face against concert-giving by incompetent artists, believing that none but those with ability enough to gain at least a living in the profession, should be encouraged to swell its already overcrowded ranks.

Mr. Norman-Concorde has also worked very hard to raise the tone of the usual band engaged for social purposes, and to this end, formed the Fransella Select Orchestra, which is composed of the pick of London orchestral players, and may be engaged for the same fees as the ordinary incom-

petent uniformed band. That this movement is meeting with a well-justified success is proved by the fact that H.R.H. the Prince of Wales specially desired to hear them, and afterwards expressed his satisfaction with their performance.

Mr. Norman-Concorde has won the confidence and support of managers in the provinces, by giving his unbiassed opinion of talent. He always vouches for the ability of those artists whom he specially recommends, though he does not refuse to supply any artist asked for.

He has lately hit on a plan which will enable managers of piers, and other summer pleasure resorts, to engage talent that would not be obtainable under ordinary circumstances. Singers and instrumentalists of repute are not easy to get for pavilions and pleasure resorts at what are known as summer Terms, as it would not be good for them, in a business way, if it were known that they went for such reduced fees. But even the best artists do not like the enforced holiday that they generally are compelled to take from July till September.

It has occurred to Mr. Norman-Concorde that this may be avoided by arranging for such artists to appear incognito. He has organized some parties which he calls the Scarlet Mr. E.'s, and as a proof of the success of the venture, we cannot do better than quote from the *Court Circular* :—

"The pleasure-going section of Southsea (especially the ladies) has been in a high state of excitement lately. On the South Parade Pier, a sextet of masked minstrels, composed of members of the various provincial operatic companies, have been daily appearing to crowded audiences, whose enthusiasm has taken the practical form of bouquets and valuable presents of jewellery. Last year the same company drew large audiences on the Common, and so great was their success that the South Parade Pier Company gave them an engagement for the season. However, now comes the sequel. Mr. Norman-Concorde, who arranges the bookings of the regular concerts, has been greatly exercised by the visible effects on his concerts of their counter-attraction, and, as usual, has "gone one better." He has now arranged for a fresh party of instrumentalists and singers to take the place of the present one. They are called 'The Scarlet Mr. E.'s,' and are genuine 'mysteries.' Clad in long, flowing cloaks of scarlet, and wearing large brigand-like hats and black dominoes, these young and undeniably good-looking singers and players are no ordinary 'buskers' 'resting' from their usual labours. Not only is each member an artist of exceptional ability and reputation, but there is not one amongst them who is not of good social position. Two are, we believe, connected with some of the oldest members

of the peerage, one is the second son of an American millionaire, another is a celebrated tenor, familiar to all opera-goers, and the pianist is a virtuoso whose successes at the Queen's Hall Wagner Concerts are well known. They all take the whole thing as an amusement, much to the benefit of the lucky shareholders of the South Parade Pier Company."

So great has been the demand for the Scarlet Mr. E.'s, that the original intention of booking them only for summer engagements has been departed from, and they have already been extensively booked for the autumn and winter.

Mr. Norman-Concorde is one of the hardest workers in his profession, and it is largely owing to his energy and untiring devotion to the interests of his patrons, that he has built up a business which compares favourably with any of his older established confrères. He is not deterred by fear of "what the world will say," and has successfully run his business out of the conventional groove. From the management of a large concert to the designing of a poster (he is not even above going round to see that they are properly displayed), he has proved himself a man of brilliant originality, of resource, and force of character. He is possessed of great versatility, and would be equally successful in anything he undertook. He has qualified in and practised the Law, but abandoned it as not being congenial to his tastes. He is also a travelled man, and has very cultivated tastes in all matters artistic. He is deservedly popular, and many a struggling artist has had reason to feel grateful for his kindness and sympathy.

To quote the "Zeitschrift für Musik" the leading musical journal in Leipzig. Mr. Norman Concorde's principle is to promise little and do much.

### Music not an Accomplishment of Criminals.

The following unique argument by Mr. J. P. Powell is taken from *The Harbinger*, a religious paper published on the Pacific coast, U.S.A. In past years we have conversed with Mr. Powell on the subject of criminals and music, and found him to be well posted on the subject, he having conversed with persons who have had charge of institutions where criminals were kept, and having corresponded with superintendents of penitentiaries. Mr. Powell has been teaching vocal music for thirty-five years at least:—

"I regard the work of teaching vocal music as of very great importance to the church and to the world, even next to preaching the Gospel of Christ.

"To secure the best results from a service of song, it should be an intelligent service, but it can

only be made so through the study of the science of vocal music. I know that some good people may object to my idea of vocal intelligence in song worship; but, let this be as it may, intelligence, properly used, is, nevertheless, a means of grace. I am not wise enough to understand how any one can make due use of song melody without vocal intelligence. That I may be able to show the influence of the study of vocal music over that of the mere rehearsal of song by rote, and no song at all, allow me to divide humanity into three general classes. First, a class that does not sing at all; second, a class that sings by rote, instinct; and, third, a class that sings by note, intelligence.

"Now, allow me to name five classes of public sinners. First, all those who are in prison for crime committed; second, professional tramps; third, the vicious; fourth, the anarchist; fifth, the infidel.

"Now, my argument for the study of vocal music as a means of purifying the world can be made clear. Note the following facts, and if you are a true Christian, or a moralist, you will disprove them, or I will have gained your influence in favour of the study of vocal music.

"1. A large per cent. of criminals do not sing at all. They belong almost wholly to the first two of the foregoing divisions of humanity.

"2. Tramps that sing at all, sing by rote. They also belong to the first two divisions.

"3. I have never met the vicious person who could sing even a very plain piece of music by intelligence. Place this class in the first two divisions also.

"4. In England the musical societies aggregate 68,000 members, in Germany the aggregate is 79,000 members. In neither country has the name of an anarchist ever been enrolled as a member of a musical society. This class belongs largely to the first division of humanity.

"5. Infidelity has not yet given to the world a single first-class vocalist, nor a single volume of well written vocal music. The infidel has his place very largely in the first division of humanity. This leaves the intelligent singer a very pure person, and criminal records show the calling to be as free from crime as that of the ministry. In fact, where would these five classes of public sinners come from if all the world were intelligent singers? Thousands of these classes have heard the gospel; some of them have been ministers of the gospel, and hundreds of them sing by rote some of our most beautiful gospel hymns in mockery. A compulsory education in vocal music would, in time, almost, if not wholly, abate the sinful classes of which I have spoken. The religious society that would take up the cause of vocal music and



labor with educators and legislators until it has been adopted in all the public and private schools of the land as a common branch of study, would rear a monument to itself that would never crumble."

### Notes—Musical and Otherwise.

What is versatility? There are two kinds, one true and beneficial, the other spurious and detrimental. A few men in every age and in every profession are so endowed by Nature that they can do, with superlative and unquestioned skill, more than one thing, but such cases are so rare as to prove, rather than invalidate, the maxim so completely versified by Alexander Pope:

"One science only will one genius fit,  
So wide is art, so narrow human wit."

Remember Michael Angelo—architect, painter, sculptor, poet, musician; remember Leonardo da Vinci, who was a good painter, a deep scientist, and who, in addition, invented the wheel-barrow—then you will get a notion of plastic versatility. But in music it is the same. For specialists we have Chopin as composer, Thalberg as pianist, Hanslick as critic, each of whom did but one thing, yet so well that the one thing cut a deep groove in the mind of mankind. But then, over against these place Mendelssohn, who essayed every known form of tone art, and shone in all; Schumann, quite as varied and more prolific, and a splendid literary man as well; Wagner, who created a veritable Himalaya mountain-chain of lyric drama, and did nearly as much in literature; Liszt, who was a miracle in every world—virtuoso, composer, litterateur, art-promoter, and man of the world.

In the little sphere of the stars in the tenth magnitude it is the same; every orchestral player, except the most eminent, is used, if need be, to play alternately two or three instruments on occasion. Thus it is clear that no rule holds water much better than a sieve. The student, however, may conclude that as teacher one has nine chances out of ten for success with one branch, and as virtuoso, ninety-nine out of one hundred.

—:O:—

In Chicago they do not only *talk* about the suppression of street noises, as we do here in England, but effectually legislate against it. "Needless noise" is prohibited first of all, also all noise made for the purpose of advertising goods before 8 a.m. Real musicians, as well as learners of the cornet and trombone—in fact, all makers of noise through a musical instrument, including street pianos and hand-organs,—are required to be

quiet in any street or public place. Owners of motor-cars and other vehicles are required to make the hubs of their wheels revolve as noiselessly as possible. The rancorous but useful moke, and, mayhap, the goat, the dog, and the parrot, are, it seems, also prohibited from indulging in expressions of their feelings. The merry coal-heaver is also barred from practising voice-production before 7 a.m. and after 9 p.m., and the railways even are required to keep their rolling stock and lines in such condition as to prevent unnecessary noise. We hope that this paragraph will not induce an exodus of literary people to Chicago.

—:O:—

In looking at some statistics the other day I saw that there are more gramophones *per capita* sent to Turkey than to any other country in the world, and in spite of my disapproval of the morals of the Mahommedan, my heart went out to him in sympathy. My life has lately become a torture, for whenever I go out "to buy a stamp" or "see a man about a dog," or to "ask why the coals have not been sent," I am pursued by the sound of the penny-in-the-slot talking machine. The old-fashioned bar-parlour used to be a haven of retreat, but there is now no peace for the wicked who indulge in liquid refreshment. I am, as Dan Leno says, "a bit of a grasper," and was so concerned about the miseries of my brother Turk that I determined to dive beneath the surface and find out the reason for this fresh blight upon his existence. These gramophones are sent to the harems!! Of course no male entertainers are allowed to enter the sacred enclosure, therefore the women take what is next best—they listen to the song and spoken records of the men they are not allowed to see.

—:O:—

In spite of the general beauty and magnificence of the Paris Exhibition, the musician cannot help being struck with the scarcity of public music within the grounds—I mean, orchestras maintained by the authorities, and performing in the open air free for the public. Most of the restaurants have their orchestra, but of public bands there are none. The Colonne Orchestra is located in "Old Paris," and though it gives daily concerts, the admission is two francs. At the Trocadero Palace they have Organ Recitals, and Choral Societies from Paris, the provinces, Vienna, and elsewhere, give concerts of popular and classical music, but all these have to be paid for.

—:O:—

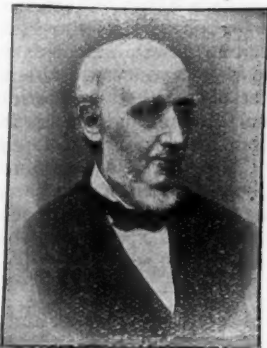
We have all had the war-fever and been very patriotic! Musicians, for the sake of their country (and the gentle advertisement!), have been perform-

ing here, there, and everywhere, free of charge, to provide funds for the support of printers, public-hall companies, and newspapers, with now and then a few shillings over to be sent to somebody-or-other's self-advertising fund! Yes, we have all been very patriotic, from the imbecile who shouts "Rule Britannia," without knowing anything about the war, to the after-dinner gentleman who hiccups out the toast of "Gen'lemen, the Queell" (I presume he means the Queen). But I think we shall now begin to look into the cause of all the trouble—now that we have to pay the bill. We are all apt to be very "swagger" when we do not have to pay for anything, but when we get a heavy account we like to see how it is made up. Personally, I have no politics, but I think the present election will see such a routing out of dark corners that the best man should on this occasion "come out top," and, as Englishmen, I am sure my readers will all cry: "and so say all of us!"

OMAR.

### Obituary.

TRIBUTE TO A CATHEDRAL ORGANIST,  
JOHN HOPKINS.



(From a Photograph by Done and Hall, London)

The death of Mr. John Hopkins, the much respected organist of Rochester Cathedral, took place on Monday, August 27th. Mr. Hopkins was the brother of Dr. E. J. Hopkins, late organist of the Temple Church, President of the Guild of Organists, &c.

Mr. Hopkins was born in 1822 and received his early musical education as a choir boy in St. Paul's Cathedral. He became an organist, and successively held positions at St. Stephen's, Islington, St. Mark's, Jersey, St. Michael's, Chester Square, and, lastly, in 1856, he was appointed organist to Rochester Cathedral, a position which he held up to the time of his death. He continued

his duties during the *régime* of six bishops and three deans. The last time on which he took his place at the Cathedral organ was when he played Chopin's Funeral March on the occasion of the death of the Duke of Saxe-Coburg-Gotha. He is known as having trained many distinguished musicians, notable among whom are Sir Frederick Bridge, Dr. J. C. Bridge, the organist of Chester, Dr. E. J. Crow, of Ripon, Dr. D. T. Wood, of Exeter, and the late Joseph Maas. Mr. Hopkins was the composer of church music and music for the organ and pianoforte.

The following appeared in the *Daily Telegraph*, August 28th:—

There passed away on Monday last, at Rochester full of years and of quiet honours, an accomplished organist, Mr. John Hopkins. For more than forty years he had played the great organ in Rochester Cathedral, and had seen no less than six bishops and three deans come and go beneath the gilded arches of his organ loft. Brother of another famous musician, Dr. Hopkins, late organist of the Temple Church, he had himself taught the art and science of his mighty instrument to Sir Frederick Bridge, of Westminster Abbey, and many another renowned master of the stops and manuals. It is no small matter to be a great and skilful organist. Those who best know will tell us that the organ presents more difficulties than any other musical invention in the way of even a sound elementary mastery of its marvels. It is easy enough, they say, for a properly gifted person to play a hymn-tune correctly, taking the bass with the pedals, the tenor with the left hand, and the two upper parts with the right. But when it comes to a fugue of Bach, or one of the sonatas of Mendelssohn, or a grand elaborate anthem piece of Handel, or Haydn, or Purcell, then only a past master of the craft can do justice to the glorious creation at the command of his fingers, and to the composer who has put his soul into his score. There is so much to think of and to do all at the same time in the case of the organ. It asks years and years from anyone of even good capacity to be able to play with confidence and accuracy on a fine organ passages of merely moderate elaboration. To bring forth the full majesty and power of a cathedral instrument, the player must possess, along with personal gifts of a special kind, a just knowledge of the complex and susceptible machine at which he sits. What knows or dreams the casual listener to a noble "introduction," or a beautiful "voluntary," or a melodious chant, about the dulciana stop, or the salicional; about manuals, and flue-pipes, and reed-pipes; about the open and the stopped diapason; or of the difference between the "great organ" and the "swell organ," the "choir organ" and the "solo

organ"? What wotteth he of "bourdon" and of "double-trumpet," of "mixture, sesquialtera, cymbal, scharf, and cornet," of the Gamba, and the keraulophon, and the thirty-two foot-stops of the pedal? What to him are "fan-frames" and roller-boards, "couplers," "stickers," and "ventils," and what cares he if Mendelssohn said, "I wish everywhere, even in pianissimo, eight foot and sixteen foot together, except in the sixth sonata"? Yet this is the grammar of the great instrument to the accomplished and experienced organist, who has all the hard words on his tongue-tip—knows every note and pitch of his "kist o' whistles," and understands how to balance the stops, and equilibrate the colossal voices of his charge; for an organ which is capable of such divine and spirit-stirring effects—"the music yearning like a god in pain"—is also capable of the wildest and most alarming extravagances of sound and combination, if a skilled hand does not govern its tertias, and quintas, and octaves.

Yet it was not of the scientific side of organ-playing that we were thinking in drawing attention to the demise of Mr. John Hopkins. Rather was it with admiration and envy for a life of such tranquillity, refinement, and high associations that we spoke of his long career of duty in the organ-loft of Rochester Cathedral, and his four-score years of happy and respected life. The last time he played upon the instrument which he understood so well was when he performed Chopin's Funeral March, on the occasion of the death of the Duke of Saxe-Coburg-Gotha. Must he not have recalled to his musical consciousness, in his own hour of departing breath, the exquisite strains of that threnody, tenderest, most delicious of funeral compositions, and with so much of secret joy in its sorrowfulness? The mind takes pleasure in meditating on a life like that of this good, grey old organist, seated, like Master Hugues of Saxe-Gotha, before his beloved manuals, hearing the finest of music and producing it himself. As Browning makes the ancient master say, "Sorrow is hard to bear, and doubt is slow to clear; Each sufferer says his say, his scheme of the weal and the woe, But God keeps a few of us here whom he whispers in the ear; Let the others wrangle and welcome: 'tis we musicians know!" In an age of wars and rumours of wars, of turmoil and trouble and money-getting and wild, worldly scramble, here was one serene, contented human being, living in and by and for his glorious art of music—happy in its solace and its splendour—content if he could nobly interpret the noble things he had to play. How could anyone—let alone a good musician—dwell for forty years and more in constant hearing of the stately and lovely Church music and not become silently saturated with the beauty and the peace and the holiness of chant and

anthem? It was his duty to lead and direct, Sundays and Saints' days, the little army of choristers, in their white coats, who raised chorus, or concerted piece, or solo, beneath the entrance-gate, which bore inscription, "Sing to the Lord with a Psalm of Thanksgiving." Time after time—his fingers flying from manual to stop, the vox-humana, tromba, clarion, and clarabella obeying him like humble, eloquent slaves—he had to make his organ and his choir pour forth on the eager ears of the congregation the majestic triumph of the Hallelujah, the solemn sweetness of the "Comfort ye, comfort ye My people," the exquisite elation of "How lovely are the messengers," the melting pathos of "I know that my Redeemer liveth," or that ethereal anthem of Mendelssohn, "Oh, for the wings of a dove," where the inspired melody really seems to soar upward and upward as on silver wings. It could not possibly have been an ordinary life which was lived amid such sounds and surroundings; and it was not an ordinary life. Good old John Hopkins had pleasures and compensations in his quiet career utterly unknown and undreamed of by the vulgar and noisy world. He had his triumphs, too—his signal victories—at those happy moments when, the grand organ implicitly obeying his control and rolling forth its full soul of sound, the old organist was conscious of giving complete and solid justice to the splendid melodious conceptions of some great old composer. Who can measure what joy was then in the spirit of the grey-haired organist when, under his touch, the wonderful pipes and reeds swelled into thunderous ecstasy, or sank into soft appeal? Death could only prove a passing change for one who has but "gone a little nearer To the Master of all music, To the Master of all singing."

### MR. CHARLES KNOWLES,

Baritone,

OF THE

Leeds Musical Festival, 1898.

London Musical Festival, 1899.

Sheffield Musical Festival, 1899.

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### NEW MUSIC

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## Jim Jennings.

A BALLAD.

(Written for the "Musical Standard" by J. Crowley).

Jim Jennings was an organist

Of modest mien and gait;

Though sound in *principle*, in fact,Was not a *swell*, nor *great*.

Jim, though hard-worked, and underpaid,

Was seldom heard to rail,

Or growl because his salary

Was on a *minor scale*.His voice (a *barytone*) was ne'er

To base reviling lent;

In fact, Jim had his temper tuned

By *equal temperament*.

Now when one day he lost his heart

To a rich lady pupil,

The poor *flat* would not tell his love;He had some *natural* scruple.Jim pined; but kept his secret *lock'd*:By playing with the *keys*,And rambling on from *C* to *C*,He got some passing *E's*;

But soon grew worse; until at length

The doctor told poor Jim

He really could no longer *Si*A *Re* of hope for him.

His boys all gather round his bed;

Poor Jim they hardly know;

They'd often heard, but never seen,

A *barytone so-low*.

Jim died: to the cold grave his choir,

One lovely summer day,

Walk'd through the new-mown churchyard grass,

Singing a mass in *A*.

And as they sauntered sadly home,

One whispered, "Ah! poor Jim!"

"We've often seen him *beating time*,"But now time's *beaten him*."For him may heaven's gates be *unbarred*,"Attuned the *voix celeste*;"And now his *vox humana*'s dumb,"God grant his soul—a *rest*!"

## Odd Crotchets.

A little nonsense now and then  
Is relished by the wisest men.

A bars rest—The Long Vacation.

—:O:—

Matrimony—The Common c(h)ord of two  
Flats.How do you know of the approaching death of  
a Sculptor? "He makes *faces*, and then *busts*!"

—:O:—

How do you tame an Oyster? Don't know!

—:O:—

While Cherubini was Director of the Paris Conservatory, one of the professors was never punctual, and always came late for his lessons. At the same professor's funeral, owing to some mishap, the cortège was late, and did not arrive punctually at the church where the pall-bearers and other mourners were waiting. Whereupon Cherubini, turning to Auber, impatiently exclaimed, "That fellow, as usual, always too late!"

—:O:—

LITERATURE AND LUCRE.—Lessing, the celebrated German poet, was remarkable for a frequent absence of mind. Having missed money at different times, without being able to discover who took it, he determined to put the honesty of his servant to the test, and left a handful of gold upon the table. "Of course you counted it?" said one of his friends. "Counted it?" said Lessing, rather embarrassed, "No, I forgot that."

—:O:—

WHERE HE PLAYED THE ORGAN.—The teacher of a certain Board School questioned the children the other day as to the several occupations in which their respective fathers were engaged. As a rule, the answers were of the what-might-have-been-expected sort until it came to one little girl, who announced—

"My father's a organist."

"An organist?" repeated the teacher, in astonishment. "Where? What church?"

"The Baptist Chapel, M—— Street," was the prompt reply.

The teacher was more astounded than ever, but the child was firm. Nothing could shake her or make her depart from her original statement. As soon as opportunity offered, the teacher made enquiries about the chapel organist, and found him to be in no way related to her pupil.

At school next day she was at pains to let this be generally known, and, after a nice little homily suitable to the occasion, she turned to the child and asked her what she meant by telling such a dreadful story.

"'Twasn't a story," cried the child, by this time in tears. "My father is a organist, too, so he is, and he plays at that chapel, so he does. You can see him any day for yourself, if you want to, sittin' on the pavement right outside the railin's with his little hand-organ and the tin cup wot the people drops the pennies in."

—:O:—

Clinical professor (to patient): "What is your occupation?"



## The Incorporated Society of Musicians.

FOUNDED 1882.

To admit to membership duly qualified Professional Musicians, and to obtain for them acknowledged professional standing—to promote the culture of music—to provide opportunities for social intercourse between the members—to discuss matters relating to music or musicians—to raise the standard of musical education by means of the Society's examinations.

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Particulars may be obtained from the General Secretary, Mr. E. CHADFIELD, 19, Berners Street, London, W.

Patient (with bronchial catarrh): "A musician, sir."

Professor (to the students): "Here, gentlemen, I have an opportunity of clinically demonstrating to you a fact to which I've frequently referred in the lecture room—namely, that fatigue and the respiratory efforts called for by the act of blowing on wind instruments are a frequent cause of the affection from which this man is suffering." (To patient) "On what instrument do you play?"

Patient: "The big drum, sir."

—O:—

The difficulties an organist has to overcome to please everyone are very numerous; he either offends the parson or the choir, the congregation being generally left out of the question. An interesting paper in the *Church Gazette* contributed by Martin West, deals with the varieties of organists in an attractive manner, and contrasts the position of the church organists of thirty years ago with those of the present day. He relates the following humorous stories to show how little attention the organist receives in the villages. He says:—I remember a musical festival being held in a small Midland country town. A former vicar preached the sermon. Immediately after I met an old lady. "What a dear man Mr. X is," she said, referring to the preacher. "He came into the church as if he were nobody, and shook hands with the organist!" Now the late vicar was a nobody-in-particular, and the organist a Doc.Mus. The second story is this:—A labouring man met with a bad accident, which prevented him from pursuing an active life, under circumstances that required the parish to do something for him. He could get sound out of the organ, and the organist's place happening to become vacant, he was pitchforked into it with acclamation. He could not play then and—I heard him only the other day—he cannot now, only then he knew he was not a musician, and now he is convinced he is.

HAINES AND THE BAILIFFS. — One morning Haines, the comic actor, was seized by a couple of bailiffs in an action for a debt of £20 as the Bishop of Ely was passing by in his coach. Quoth Joe to the bailiffs, "Gentlemen, here's my cousin, the Bishop of Ely, going to his house; let me but speak to him, and he will pay the debt and charges." The bailiffs thought they might venture that, as they were within three or four yards of him. So up goes Joe to the coach, and pulling off his hat, got close to it. The bishop ordered the coach to stop, whilst Joe (close to his ear) said softly, "My lord, here are two poor men who have such great scruples of conscience, that I feel they'll hang themselves." "Very well," said the bishop; so calling to the two bailiffs, he said, "You two men come to me to-morrow morning, and I'll satisfy you." The men bowed and went away. Joe, hugging himself with his fallacious device, also went his way. In the morning the bailiffs, expecting the debt and charges, repaired to the bishop's, when being introduced, "Well," said the bishop, "what are your scruples of conscience?" "Scruples!" said the bailiffs, "we have no scruples. We are bailiffs, my lord, who yesterday arrested Joe Haines for £20. Your lordship promised to satisfy us to-day, and we hope your lordship will be as good as your word." The worthy bishop, reflecting that his honour and name would be exposed if he complied not, paid the debt and charges.

### IN THE PRESS.

Inscribed, by permission, to Sir John Stainer, M.A.,  
Mus.Doc.

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WITH

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## London and Provincial Notes.

### Hereford Triennial Musical Festival.

The One Hundred and Seventy-seventh Meeting of the Three Choirs of Hereford, Gloucester and Worcester commenced on Sunday, September 9th, and closed on Friday, September 14th, according to ancient custom with the "Messiah" and a Chamber Concert in the Shire Hall. A great deal has been said and written on this Festival. Changes and improvements were successfully carried out. The Conductor-in-chief, Dr. George Robinson Sinclair, the Cathedral Organist, must be heartily congratulated on the musical successes of the week. Much was done to attain that object; great results have been the reward. It has been shown at Hereford, for the first time in the history of Musical Festivals in that ancient and picturesque city, that a thoroughly good choir can be brought together from the three counties. History repeats itself. In the County of Gloucester it has been strikingly demonstrated ever since 1887, that a good chorus can be formed, numbering hundreds of voices, equal to many of the leading choirs throughout the Kingdom. At Gloucester Festival, in 1892, the choir was made up entirely of singers of the three counties, with a contingent of Bristol choristers; let it be noted that Bristol, for the most part, is in Gloucestershire. The success of that Festival, conducted by Mr. C. Lee Williams, has led to the important and praiseworthy change this year at Hereford. It only remains now for Gloucester and Worcester to continue in the same course. We greatly admire the Festival singers in the great northern towns, but see no necessity for having them in the Orchestras at the Triennial Festivals of the Three Choirs.

One other matter, musical, needs more than a passing word. The selections rendered at the late Festival during the past month were very interesting and varied from a musical point of view. For novelty, nothing could have been better, but it is possible to be too bold in this direction. The Cathedral is used principally for the performances; it is the home of the Oratorio and all sound sacred works. We question the policy of the executive in allowing music to be performed in that noble and sacred building, originally written for the stage and secular concert platform. We have no objection to the sublime symphonies of Beethoven, Mozart, and other great composers, provided they are suitable for the Church. Some are questionable, and we must rank the Choral Symphony No. 9, in D minor, Beethoven, as one we object to. Most strongly

do we condemn the stage compositions of Wagner, and works of this kind. There is a large and powerful body existing who strongly oppose Musical Festivals in our Cathedrals. It is unwise to place weapons in the hands of these objectors. If this forward policy advances too boldly, history may again repeat itself, and there may be a re-action condemnatory to these valued and celebrated musical gatherings.

We are quite in accord with the sentiments expressed in the *Daily Mail*:—"The selections from 'Parsifal' included the finale of the first act, and the well-known Good Friday music in the third act. How Cathedral use of these passages from a music-drama which travesties the Last Supper can be justified I (*Daily Mail* critic) am quite unable to see. It clearly appears, however, that when the clergy do open their churches to influences from without they throw the doors very wide indeed. The performance, in which Mr. W. Green and Mr. Andrew Black took effective part, was marred by the partial failure of the boys in the triforium. This was quite in accord with precedent, for I remember that the youngsters at the first Bayreuth performance in 1882 were by no means impeccable. Wagner was followed by Beethoven, as represented by his greatest Symphony. I cannot recall a previous appearance of the Choral at a Cathedral Festival, and looking at the exigencies of the work, together with the conditions under which these meetings are prepared and held, I am strongly of opinion that those who let it alone are on the safer side. Dr. Sinclair and his subordinates did very well all things considered, but the possible under circumstances wholly favourable lay above and beyond them. At the same time, the performance taking place in the midst of a public to whom the D minor has largely been a sealed book, may have had an educational value, at any rate, as regards the orchestral movements. The finale probably occasioned only wonder and bewilderment."

### SUNDAY.

The Cathedral was crowded on Sunday morning when a grand opening Service took place. The sermon was preached by Rev. H. Russell Wakefield, of St. Mary's, Marylebone. The programme contained compositions by Dr. Mackenzie, Edward Elgar, Ouseley, Dr. C. H. Lloyd, and Beethoven. A large number of the choir, engaged for the subsequent performances, assisted with the full band. The service was impressive, but not altogether a musical success. There was a want of steadiness as to the rendering of the responses, and the Glorias suffered badly through mixed ideas of pointing. Mr. P. C. Hull was the organist, and Dr. Sinclair conducted.

## THE REHEARSALS.

Special attention was given in this department. On Saturday afternoon a good one was secured for those who were able to attend; also on Monday in the Cathedral, and in the Shire Hall, in the evening, the new works, for the most part, were carefully rehearsed. The day was a heavy one for band and chorus, but it was necessary.

THE PATRIOTIC PERFORMANCE ON  
TUESDAY MORNING.

The Cathedral was well filled with a devout congregation. After the prayers the National Anthem was sung to Costa's arrangement by the full chorus. This was the first test of the chorus and band. It was not a great success, it lacked power, and the intonation of the sopranos in the opening verse was poor. Dr. Hubert Parry's thanksgiving *Te Deum* followed, and it was conducted by the composer. It received a fair rendering but it had a bad place, musically, in the programme; as it had only been under rehearsal about a fortnight it did not receive the best rendition it deserved. It is a grand composition and full of difficulty, and is a fine example of scholarly writing. Brahms's Symphony in D was finely played and ably conducted by Dr. Sinclair. The fine qualities of the instrumentalists were fully put to the test, and confidence was established for future work programmed for the week. Dr. C. Villiers Stanford conducted his choral song, 'Last Post.' This effective composition was finely rendered, and gave proof of the excellent qualities of the chorus selected from the three counties of Hereford, Gloucester and Worcester. Verdi's Requiem Mass closed a long and very enjoyable performance. Of the soloists little need be said; Madame Albani sang beautifully, whilst Mr. Edward Lloyd seemed as fresh as ever. Madame Ella Russell, Miss Agnes Nicholls, Miss Muriel Foster, Miss Marie Brema, and Mr. Andrew Black were all in splendid voice.

## CONCERT IN THE SHIRE HALL.

On Tuesday evening the Shire Hall was well filled with a brilliant audience, who were, throughout, most enthusiastic, each vocalist receiving every demonstration of approval. Mr. Arthur W. Payne, the new principal violinist at this Festival, played finely Beethoven's Romance in F, with the Orchestra. It was a masterly performance. Wagner had a large share of the programme. The small room caused a desire for less. The choir consisted of a contingent of the Hereford Festival Class, the only choral selection being Scene III. from Mr. E. Elgar's "Caractacus," conducted by the composer. The choral part was decidedly weak. The beautiful duet was finely sung by Madame Ella Russell and Mr. Edward Lloyd.

## THE "ELIJAH."

On Wednesday morning the Cathedral was crowded in every part to hear this Oratorio, which proved the greatest attraction of the week. Band, Chorus and Principals were perfect. It was a splendid performance, and again proved the fine qualities of the choir. Mr. Santley declaimed the part of the Prophet, and it was pleasant to witness the veteran Baritone once more at a Triennial Festival. The principals named before, with the addition of Miss Ada Crossley, Miss Marian Blinkhorn, Miss Muriel Foster, Messrs. William Green and Daniel Price well sustained the parts allotted. Of Miss Agnes Nicholls we must speak in warm praise for her splendid and fervent singing of the part of the Widow. This young artist (a native of Cheltenham) is making rapid advancement as an Oratorio singer, and her beautiful soprano voice is developing in the most satisfactory manner. Madame Albani again sang with her usual charm and effect in "Hear ye, Israel," and the following soprano solos. Miss Ada Crossley was most successful in the contralto solos in the second part. Dr. Sinclair and his forces were fully entitled to every form of congratulation for the grand performance of Mendelssohn's Masterpiece.

## THE "CREATION," ETC.

On Wednesday evening the first part of Haydn's "The Creation" was given, followed by Leo's "Dixit Dominus" and Tchaikowsky's Symphony in B minor. Madame Albani, Mr. William Green, and Mr. Watkin Mills, the famous Gloucestershire Bass, were the principals in the Oratorio. This work has been an established favourite at the Festivals ever since its performance at Worcester Festival in 1800, when Madame Mara was the principal soloist. It is a pity the entire oratorio is not given more frequently at these Festivals. Leo's work was a novelty and it was well performed. The soloists were those named above, with Miss Agnes Nicholls and Miss Muriel Foster. The choruses were finely sung and the accompaniments well played. The symphony was splendidly rendered. This work was given in the Cathedral three years ago.

A WANDERER'S PSALM (HORATIO PARKER),  
PARSIFAL (WAGNER), AND BEETHOVEN'S CHORAL  
SYMPHONY (No. 9).

On Thursday morning the Cathedral was again well filled. Novelties and secular selections found a place in the programme. Mr. Parker's new composition, "A Wanderer's Psalm," was conducted by the composer, whose second appearance at a Triennial Choir Festival created much interest. This Psalm is not quite equal to the "Hora Novissima" produced at Worcester last year. It contains some effective movements for choir and



orchestra, but the solos are heavy and less tuneful than others by the talented composer. Modern strains are occasionally very noticable, Gounod and Balfe being very striking. The instrumentation throughout is very clever and some fine effects are produced. The work was well rendered, and, on the whole, it created a favourable impression. Madame Albani, Miss Ada Crossley, Mr. William Green, and Mr. Andrew Black, did equally well in the solo parts. Of the *Parsifal* music little need be said. It is stage music, and certainly is out of place in a Cathedral. The same might be said of the Choral *Symphony* by Beethoven. A new translation of the words does not remove the secular associations. The work is trying for band and chorus, and it needed more rehearsal to do it full justice. The last movement seemed to be a scramble.

"THE HYMN OF PRAISE," ETC.

On Thursday evening Mendelssohn's beautiful Symphony Cantata formed a welcome part of the programme and it was finely rendered. The beautiful singing of Mr. Edward Lloyd was never surpassed. The duet, "I waited for the Lord," was given by Madame Ella Russell and Miss Agnes Nicholls with charming effect. The voices blended beautifully, and the choruses were sung with great spirit and power. Bach's "God goeth up," and Mr. S. Coleridge-Taylor's new composition, "The Soul's expression," (Four Sonnets by Elizabeth Barrett Browning,) completed a varied programme. The last named were conducted by the talented young composer, and Miss Marie Brema made the most of them. The instrumentation throughout is masterly and in some passages very beautiful, but there was a monotony about them which a change of voice or a chorus would have removed.

THE "MESSIAH."

According to usage "The Messiah" closed the Oratorio performances in the Cathedral. The congregation was not equal to the "Elijah" day, but the collection was the largest made during the week. This was a great satisfaction to the authorities, as the previous days had shown a great falling off as compared with the previous Festival offerings. The Oratorio received a most careful rendering; the choruses were finely given, and the soloists, Madame Albani, Miss Agnes Nicholls, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Watkin Mills, were, as usual, in good form.

THE CHAMBER CONCERT.

In the evening (Friday) a Chamber Concert was given in the Shire Hall. The Gloucester Orpheus Society, conducted by Mr. A. H. Brewer, gave several glees in capital style. The Misses Foster sang some of their charming duets, and Mr. Santley gave favourite songs, much to the delight of the audience. Miss Agnes Zimmermann was

the solo pianist, and Messrs. A. W. Payne, W. H. Eayres, A. Hobday, and C. Ould were the instrumentalists, and played grandly: Quintett (Opus 44) Schumann, and Quartett (Opus 18, No. 4) Beethoven. This closed a memorable Festival. It should be said that Mr. Ivor Atkins and Mr. H. A. Brewer shared the duties at the organ during the week.

Our congratulations are offered to the conductor-in-chief, Dr. Sinclair, for the musical successes of the week. We hope the other Cathedral organists will have the courage to follow in the same course carried out at Hereford, by securing the services of choristers trained and living in the Three Choirs' Counties.

The attendance during the week numbered upwards of 13,000. The collection for the Charity was about £900.

—:O:—

LONDON.—Her Majesty the Queen has been graciously pleased to accept a copy of the new musical novel (published by Sands and Co.) entitled, "A 439, being, the Autobiography of a Piano," written gratuitously by "Twenty-five Musical Scribes." The profits go entirely to the Orphanage of the Incorporated Society of Musicians, which was founded at the time of Her Majesty's first Jubilee. A letter, dated the 21st instant, from the Private Secretary to the Editor, Mr. Algernon Rose, says that "The Queen desires her thanks to be returned for the book."

Under the patronage of Her Royal Highness the Princess of Wales, the Westminster Orchestral Society is about to commence its sixteenth season. At the forthcoming Orchestral Concert the programme will, as usual, include several new works of interest by British composers. In response to the wish of many music-lovers resident in the country to assist in the patriotic and valuable work the Society has so long carried forward, the Committee have decided to enrol a limited number of country members, at a nominal fee of half-a-guinea a year, in return for which subscription such members are entitled to receive the Society's publications, and, when visiting London, the privileges of one guinea members. Applications should be addressed to the Hon. Secretary, Mr. Algernon Rose, Town Hall, Westminster. Such Membership should be found of especial benefit to conductors, and secretaries of provincial musical societies desiring information concerning suitable orchestral works by British composers, or information regarding British soloists and players generally.

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DOVER.—An organ recital was given in Christ Church on September 19th, by Mr. H. J. Taylor, F.R.C.O., assisted by Mr. J. R. Eaton, vocalist (of Dover). The following programme was played:—Sonata in A major (*Mendelssohn*); Andante

in F sharp minor (*S. S. Wesley*); Jerusalem the Golden (variations and finale) (*Spark*); Vocal Solo, "It is enough" (*Elijah*) (*Mendelssohn*); Fantasia in D (*Stewart*); Andante in F (from First Symphony) (*Haydn*); Vocal Solo, "The King of Love" (*Gounod*); Allegro Gracioso (from Organ Symphony V.) (*Widor*); Triumphal March ("Naaman") (*Costa*).

The Choral Union, conducted by Mr. H. J. Taylor, F.R.C.O., announces the following works for the season: "The Messiah," "Hiawatha's Wedding Feast," S. Coleridge-Taylor, and Sir Frederick Bridge's "The Ballad of the Clamphed-down."

PLYMOUTH, DEVONPORT AND STONEHOUSE.—The Plymouth Corporation Concerts, held during the Winter months, commenced the season for 1900-1 on the 22nd September. The Mayor patronised the first performance, which consisted of organ solos, songs and violin solos by Mr. H. Moreton, Miss E. Lancaster and Mr. Spencer-Dyke respectively. Mr. F. Weekes, A.R.A.M., a local professor and brother of Dr. Weekes, F.R.C.O., gave a pianoforte recital on the 22nd ult., at the Assembly Rooms, Plymouth. He possesses good technique, and played with delicacy and "soul" Brahms's F minor Sonata, a Valse by Rachmaninoff, Barcarolle by Rubinstein, and other pieces by Bach, Chopin, Moszkowski, Grieg, Schumann, &c.

—:O:— W. D. S.  
Madame Albani's Concert Tour will commence October 15th, when she will appear at a limited number of concerts in the large musical towns. After Christmas Madame Albani will visit Canada and the United States. Concerts will be given under the direction of Mr. N. Vert, who has also arranged several interesting and attractive concert tours for the Autumn, including Mr. Lloyd's farewell tour which will commence on October 8th. Madame Clara Butt and Mr. Kennerly Rumford will also commence a tour on October 15th.

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CHELTENHAM.—The educational work of the term has commenced in all quarters, and the musical prospects seem encouraging. The Festival Society, conducted by Mr. J. A. Matthews for the past thirty years, has commenced the 31st season with Mr. Coleridge-Taylor's Cantatas, "The Wedding Feast" and "The Death of Minnehaha." These works will be given at the first Subscription Concert on November 12th. Mr. Edward Lloyd will give his Farewell Concert on October 30th, and Madame Clara Butt's party will appear on November 24th. Lady Hallé will give a Violin Recital on November 10th. Mr. Wilson Barrett, with Miss Lilian McCarthy (a native of Cheltenham), will occupy the Theatre for three nights in December. Madame Albani will also appear

Cheltenham, with other eminent artists, during the season.

—:O:—  
GLOUCESTER.—The Instrumental Society, conducted by Mr. E. G. Woodward, will commence the Eleventh Session on October 26th, when a choice selection of classical and popular music will be taken in hand for the first concert.

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TEWKESBURY.—The Tewkesbury Abbey Choral Festival took place on September 20th and was a success. The Oratorio selected for performance this year was Mendelssohn's "Elijah," which was given with full band and a chorus numbering about 200 voices from the festival choirs of Gloucester, Worcester and Tewkesbury. The principal vocalists were Miss Agnes Nicholls (soprano), Miss Muriel Foster (contralto), Mr. James Leyland (tenor), and Mr. Henry Sunman (bass). Miss Margaret A. Hicks-Beach (soprano), assisted in the quartetts, also Mr. F. Ricketts, Miss Fluck and Mr. P. Grey. It will be remembered that both Miss Muriel Foster and Miss Nicholls sang with great distinction at the Hereford Festival last month. The principals were all in very good voice, and their finished rendering of the exquisite airs and solos with which "Elijah" abounds afforded the greatest enjoyment to those present. Nevertheless, there was a little unsteadiness noticeable at times in the choruses, as, for instance, when one too-enthusiastic bass voice came in a beat or so too soon in the chorus "Woe to him." There were also slips in the orchestra. Mr. A. Herbert Brewer, Mus. Bac., organist of Gloucester Cathedral, presided at the organ, with Mr. Ivor Atkins, organist of Worcester Cathedral, at the big organ in the north transept. Mr. A. W. V. Vine, F.R.C.O., organist of Tewkesbury Abbey, conducted. Mr. E. G. Woodward was the leader of the orchestra. Festival evensong followed the Oratorio at 7 p.m. The canticles were sung to Stanford in B flat, and the first anthem was "As the earth bringeth forth her bud," written by Mr. A. H. Brewer for the Tewkesbury Festival last year. Miss Margaret A. Hicks Beach sang in a pleasing manner. Mr. A. W. V. Vine composed the tune of the hymn before the sermon, the words of which had been adapted specially for this festival. The second anthem was "He was cut off," and the "Hallelujah Chorus" (Handel), was very nicely rendered. The sermon was preached by the Rev. Canon Bowers, from the text: "The Children of Israel." The collections were as follows:—Afternoon, £69 4s. 3d.; evening, £6 9s. 9d.; total, £75 14s.

—:O:—  
WORCESTER.—The Musical Society, conducted by Mr. W. Mann Dyson, L.R.A.M., will give Cowen's "St. John's Eve" at the first concert of the season in December.



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